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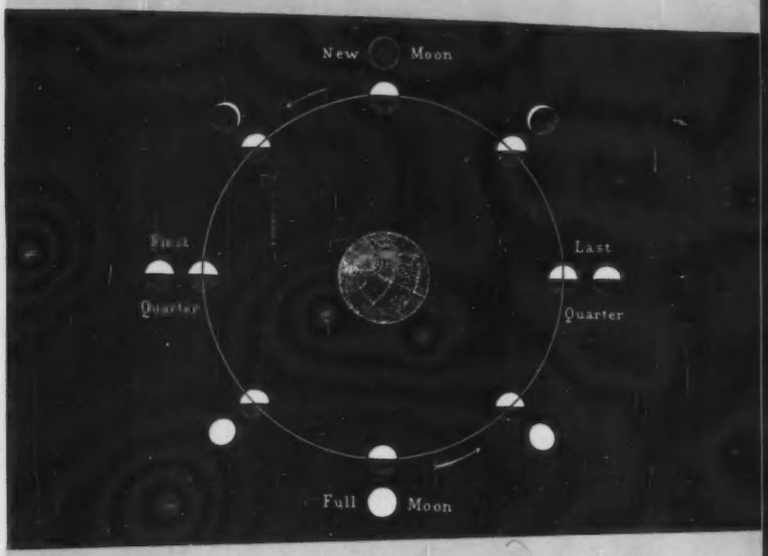

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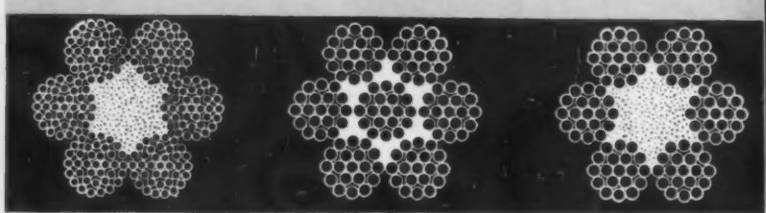

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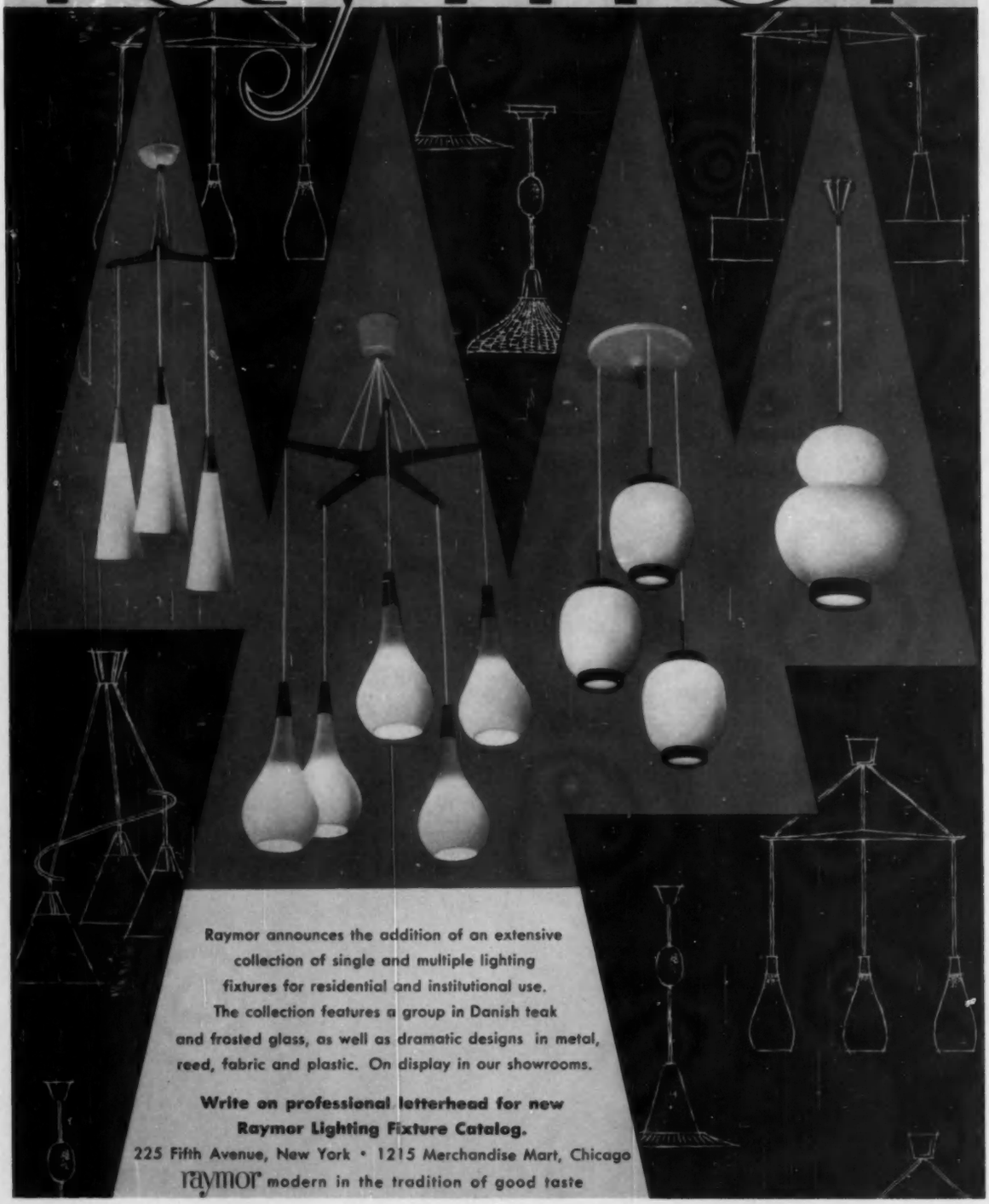

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ART

DORE ASHTON

Like magnets the stark signs in Franz Kline's paintings now at the Janis Gallery draw many visitors. Some are painters who come because they can't afford to deny Kline's existence—they have taken too much from his initial insurgent gesture. Others come to fan their smouldering, negative emotions. Still others come to pay homage to a man who, several years ago, set an example of resolute individualism which influenced the whole art scene. There is a healthy respect for this tough-minded artist who is a strong-man of painting, reducing a raging impulse to terms of schematic black forms on white grounds.

Yet, for all that, no one can fail to notice that the Kline imagery is now, after five years of repetition, diluted in its impact. It produces the same immediate quickening of the senses but the staying power of the viewer's response is diminishing. Since his last show in 1954, Kline has not found his way forward and one must ask why. Does this staccato language of abbreviation deny change and growth? Can a schematized style like Kline's sustain interest over spans of time?

I suspect that Kline's own attitude is take-it-or-leave-it. He does not believe his gesture—for the gesture is still important to him—can be elucidated in words. What Mark Rothko calls the "conclusion of the artist," meaning that the critics lean too heavily on what artists tell them their paintings are about is virtually impossible in the case of Franz Kline.

As a result, there has been much speculation as to what these paintings are about. I have heard admiring critics proclaim that this is a painter who paints the bare bones of the contemporary scene. They see trestles, bridges and great engineering feats reflected in the black tracery of Kline's paintings. I have read others who find an extension of oriental calligraphy in his work. They say that those great tracks Kline paints are like a Chinese character enlarged and freely distorted. Others have postulated that Kline calls up a violent analogy to the brutal aspects of contemporary life. The violent blacks are cicatrices. Whether or not all of this is relevant remains to be seen. The fact is that Kline has managed to be talked about with sufficient partisanship that he carries a banner which he dare not drop.

We can dispense with the oriental analogies. Kline does *not* paint giant characters. His themes are never established in the definite terms a symbolic art requires. As for their calligraphic quality, physically speaking, that is pure illusion. Kline's streamers of line are not achieved in a single gesture. They are built up (obviously they would have to be in the huge scale in which he works), scraped and refined before they take their place in relation to the white interstices. The only thing Kline has in common with the "Zen" philosophers is his anti-naturalist bias. Pure calligraphic art, as practiced today in Japan for example, always *begins* with a *symbol*. The artist's personal identity is expressed in the way he distorts, builds upon, or contraverts his symbol. But the beginning concept is always underneath. In our painters who have been likened to calligraphic abstractionists in modern Japan, the symbolic intent is secondary and frequently, metaphors are discovered only after the painting is complete, if at all.

It is possible, though I doubt it, that Kline works with remembered images such as the industrial constructions of his native Pennsylvania, or the bridges and the Third Avenue El many people claim to see in his work. But allusion is minimal in these paintings. Kline's basic drive is to call up forms which are inherently dynamic or shocking. These huge blacknesses are to work psychologically on the viewer. (In fact they do. I know people who ascribe talismatic properties to these works, seeing a magic which could not be translated in language.)

Probably the most salient virtue in Kline's recent painting is the assured seizure of space. That is, Kline's veering black line which streaks across the full length of a horizontal canvas creates breathtaking speed yet gives the spectator a *specific* sensation of space. The great jaws of black which snap closed on white forms seem to be devouring space. The arms (for most of Kline's paintings have a tendency to repeat the line stretched horizontally suggesting muscular embrace of great spaces) reach out, taking the viewer into a complex of black highways where there in no speed limit. In

(Continued on Page 10)

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MUSIC

PETER YATES

THE RIGHT TO COMPOSE:

And to this title, after the colon, Albert Goldberg added: "Talent Should Be the Only Justification for Writing Music." This is the sort of thing a critic needs to do every once in a while, touch a match over the leaky gas jet and release explosive elements.

The article appeared in Mr. Goldberg's column, *The Sounding Board*, in the *Los Angeles Times*, Sunday, February 12. Lawrence Morton, custodian of the Monday Evening Concerts, whose ox was gored, as I understand the meaning of that archaic metaphor, rushed to his subscribers on February 20 a reproduction of the article with an invitation to meet on Monday, February 27, to hear a panel, made up of one composer, one performer, and one concert-goer, with a moderator, discuss the article. At the Monday Evening Concert, the same night, Mr. Morton pronounced a rambling denunciation and defence before his laughing, booing, grunting, and exclaiming audience, Mr. Goldberg being present and participating in the laughter. By February 22 Mr. Morton was seeking a larger hall to accommodate the responding audience.

Mr. Goldberg did not intend, I suspect, to criticize the Los Angeles Philharmonic or its conductor, Alfred Wallenstein—temporarily absent in New York acting as second man to Artur Rubinstein in the performance of a large selection of well-worn piano concertos, which for some reason Mr. Rubinstein believes need to be done all over again, all of them, all as nearly as possible at one time. No Mozart: of him *Time* quotes Mr. Rubinstein as saying: "He is the greatest of them all—so clear, so pure. Today I am too clever, too knowing, no longer simple." No critic could put it better, or be more devastating. Busoni and Schnabel ended their careers playing Mozart.

Anyhow, whatever Mr. Goldberg's intentions, the article began: "Within recent weeks a considerable amount of music by contemporary composers has been heard in local concert halls. That played by the Los Angeles Philharmonic Orchestra has naturally been on the conservative side—naturally, we say, for symphony orchestras cannot risk antagonizing their customers to the extent possible to organizations with less at stake."

Orchestras which do not risk do not draw audiences; they merely retain whatever audience has become habituated to attending them. *Tedium vitae* causes responsible persons to believe audiences wish to hear only the same repertory over and over again. Mr. Sol Hurok and I, who would disagree on much, hold in common that audiences, like infants, although fed a constant formula, require constant change. For some years the orchestra has risked retaining Mr. Wallenstein. It has also retained an excessively large public subsidy, in comparison with other orchestras, to compensate for the non-attendance of those who do not care for Mr. Wallenstein.

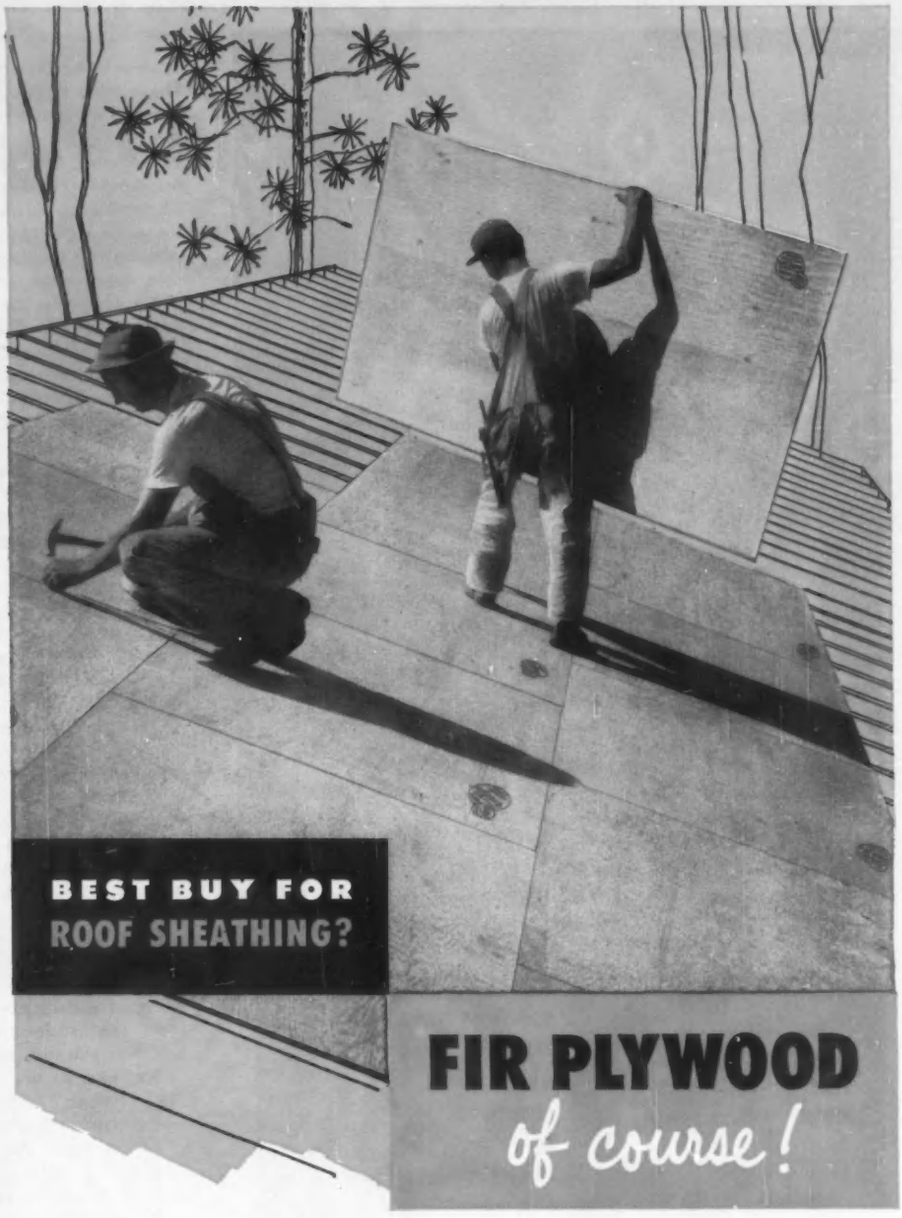
Mr. Wallenstein will withdraw as regular conductor at the end of this season, but he will be around next season to conduct the final third of the concerts. A good many years

ago I suggested that Mr. Wallenstein might not be altogether adequate to his purpose—though when appointed he was the best available American conductor. He retrogressed rapidly from the time he took the job. You should hear all that happened to me when I first mentioned this. For example, my musical associates who were members of the orchestra were questioned verbally by a committee and instructed to recant in writing any guilty knowledge of myself and of my critical opinions. Mr. Wallenstein's successor, for the middle third of the season, will be Eduard van Beinum, who will commute from his home in Holland to serve as regular director. Bruno Walter will open with the first third of the season. In such circumstances I doubt whether any orchestra or conductor can be expected to do more than go through the motions. The Philharmonic needs, and the entire community as well, a permanent regular conductor temperamentally able to provide broad social leadership, a man willing to stand up to his employers, the self-constituted guardians who have imposed their inadequacy, for two generations,on the larger musical enterprises of Los Angeles. The smaller enterprises, being not so burdened, have kept their independence very well, giving the city its present reputation in international circles.

Talent is not the only justification for being a conductor. A conductor should be a personality as large as the community he serves.

To proceed with Mr. Goldberg's commentary: "Monday Evening Concerts, successor to Evenings on the Roof, enthusiastically continues the policy of the parent organization with emphasis on the esoteric and the experimental, and in addition the programs undoubtedly reflect certain idiosyncrasies of, and influences upon, the present direction." Since Lawrence Morton is the "present direction," and I am, taking it over all, the previous direction, I must reply in our defense that our esotericism has been at all times rather widespread. Under our direction the standard concert repertory of chamber music, as well as the solo literature for a good many of the instruments, has received such a thorough going over by Los Angeles musicians that it has been very nearly worn out in service. To this has been added a representative share of the western world's music which it not in the standard repertory: as much Bach as is likely to have been presented by any general concert organization during the same period; a vast quantity of Mozart; whole cycles of Beethoven; plenty of Schubert, Brahms, and Debussy; a very broad representation of composers from the earlier centuries, as far back as Machaut; and a large body of "modern" or twentieth century music, including works by Americans and by composers resident in and around Los Angeles. Our experiments towards the proper performance of seventeenth and eighteenth century music have provoked Mr. Goldberg not less than our twentieth century experiments.

I recall an evening spent, in the early years of the concerts,persuading three of the better Los Angeles musicians that the Mozart Divertimento for String Trio might be played complete and uncut without antagonizing our audience. No less labor was put into convincing performers that major works by Bartok, Schoenberg, Ives, are not without audience



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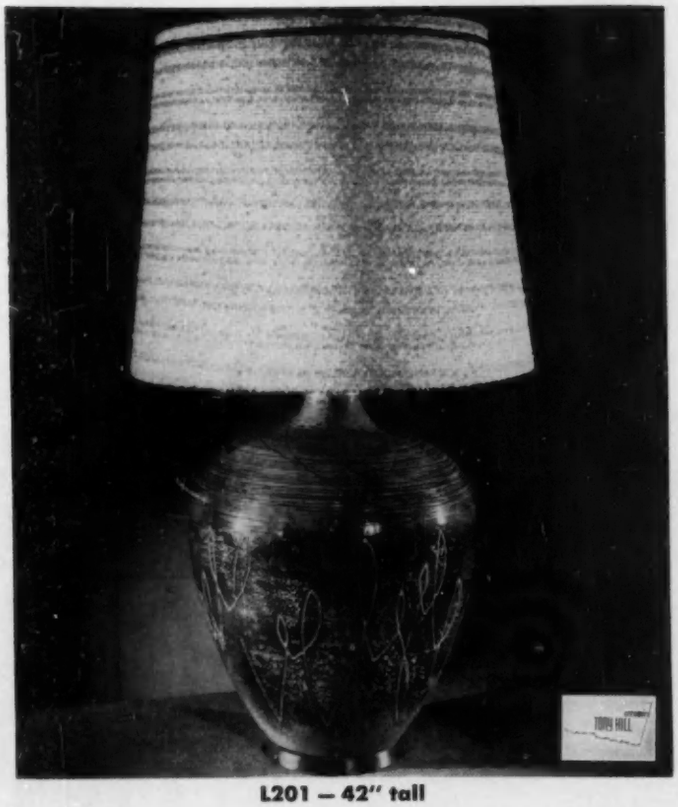

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appeal—the resulting turnout repeatedly a confirming endorsement. These were at that time the esoteric composers. I recall the bewilderment of our audience, on two widely separate occasions, while listening to a complete Order of keyboard pieces by Couperin: not more bewildered, though more visibly stunned, at hearing the *Polyphony X* for eighteen solo instruments by the young Frenchman Pierre Boulez. Discontinuous in design, it reminded me of the successive floral patterns on wallpaper—music as simple as Delibes made difficult by passing the sequences around, a note at a time, among the eighteen solo instruments, which must enter precisely at any indicated fraction of the measure. So much for esotericism, a good word to use against any non-standard item that may ruffle up some portion of an audience. Critics are always calling for fresh music to stir the air during any concert season, and they are forever grumbling at the consequent draft, as if it were an arbitrary wind stirring between the ears of longhairs. When no one else in the community will help him, the critic must himself become the longhair—or perish of acute boredom.

I don't aim this tirade at Mr. Goldberg, whose reputation as a champion of some twentieth century music made while Director of the WPA Music Project in Illinois, ably seconded by the conductor Izler Solomon, has not been tarnished by the unfailing support he has given Evenings on the Roof and the Monday Evening Concerts and by his almost unfailing presence at their programs. I don't need to vote the *Times* ticket to admire that newspaper's backing of such local enterprise. Willingness to report whatever is being done in the community has made the *Times* a great and powerful newspaper. Mr. Goldberg expresses the common attitudes of music critics, as well as some less common attitudes, but he has never let his curiosity, his eagerness, or his personal helpfulness, when that is necessary, become jaded. More than once he has informed the directors of these concerts in writing that the less common items shall be included in that portion of every program which he is able to attend, before leaving to write his review and meet his deadline.

Generalizing, Mr. Goldberg's article continues: "A great deal is being said these days about the composer and his audience, and it is generally agreed that, taken collectively, the contemporary composer has lost contact with the larger public." He has not lost contact with Mr. Goldberg or with me, and together we have found the hall jammed on more than one occasion for a program of nothing except Schoenberg. I have said before that Stravinsky is very likely the most widely popular composer during his lifetime in musical history. The sudden demand for Bartok's music after his death was not less than the sudden demand for Mozart's music after his death. And so on, and so on. Mr. Goldberg knows the historic answer to this "lost contact," and so do we all. The opportunity to hear new music well performed makes hay of critical objections.

At this point Mr. Goldberg decisively asserts: "But it seems to us that there is beginning to be an even larger question, one that may be called the right to compose."

He goes on to explain: "The writing of music worthy of the name requires a very rare and special kind of talent . . . Genuinely first-rate creative talents in music have been exceedingly scarce at any period of history. There have always been more poets, novelists, and painters of the first order than composers. . .

"Even second-class composers occur less frequently than second-class creators in the other arts. No one can explain exactly why this is so, but it seems to be an undeniable fact."

It is not a fact, nor worth disputing, and no one ever need explain it.

"To be sure," he explains, "there is no exact definition or measure of talent, but it is a property that does not often escape the experienced listener. . . The possession of it is the only excuse for anyone to attempt to write music."

Now the question, who has talent, is one of the most debatable clauses of the entire esthetic proposition. Does an artist begin having talent at the time when he first puts it to practice or only when the general public appreciation of it sets in? To go outside music, consider the example of Cézanne. You observe that, as Mr. Goldberg states it, the question is not relative.

Put the question in reverse on a downhill slant and try backing it uphill. Let us begin: The writing of musical criticism worthy of the name requires a very rare and special kind of talent. . . Genuinely first-class critical talents have been exceedingly scarce at any period of history. There have always been more composers, instrumentalists, and conductors of the first order than critics. . .

(Continued on page 12)

BOOKS

ROBERT WETTERAU

MORRIS GRAVES, by Frederic S. Wight (University of California Press $3.50)

Mr. Wight's monograph is a sympathetic and eloquent appreciation of an imaginative, mystic, and poetic painter. Graves' life is traced from his early family background in the Pacific Northwest through his many travels, which took him to Japan, China, Mexico, New Orleans, Puerto Rico, and San Francisco; his stay in Los Angeles during the Depression. The glimpse of the man and his way of life—often illuminated by Graves' own words—gives insight into an extremely intuitive artist.

Graves' friendships with the painters Guy Anderson, Sherrill Van Cott, and Mark Tobey are examined, and the influences explored. A marked compatibility with Tobey, particularly, is shown—both men being interested in Oriental thought and art: 'Zen stresses the meditative, stilling the surface of the mind and letting the inner surface bloom.' The search for universal truths, using universal symbols (birds, beasts, fish, and trees) in a highly personal way, and often with ambiguous imagery, combined with his own particular devices in gouache and oil, gives us paintings to haunt the memory.

Tobey had experimented in so-called white writings and Morris Graves put it to use in a different and less abstract manner. With Graves it becomes a vehicle of joy or despair: an evanescent and happy thing in his *bird singing in the moonlight;* or a web and a trap in the Blind Bird paintings; or as sea-spume over shore birds in their bewildered movement with natural forces. Graves' emotional range is large, if his output is small, from the happiness of his pine trees to the pathos of his wounded gulls. Perhaps most powerful of all are his inner eye paintings—retinal images of telescopic focal intensity.

One is inclined, after seeing such works as *moon mad crow in the surf* and other nocturnal paintings, to make the rather obvious comparison with Poe. However, Graves is a visionary who has eaten his share of St. John's bread in the woods, recalling more of William Blake:

> *For he strove in battles dire,*
> *In unseen conflictions with Shapes,*
> *Bred from his forsaken wilderness,*
> *Of beast, bird, fish, serpent, and element,*
> *Combustion, blast, vapour, and cloud.*

FORM AND SPACE IN JAPANESE ARCHITECTURE, by Norman F. Carver Jr. (Shokokusha Publishing Co., $12.00)

An altogether remarkable publication consisting of 158 well-chosen photographs accompanied by concise statements by the author which sufficiently and beautifully describe the principles of Japanese architecture. The book, completed by Mr. Carver while studing as a Fulbright graduate student in Japan (1953-55), has been translated into Japanese by Ryichi Hamaguchi. In his introduction, Mr. Carver says that "Meticulous cataloguing of influence and counter-influence, careful tabulation of plan and measured facade, as useful as they are, too often have failed to convey the real meaning of Japanese architecture. I have assumed therefore, some basic acquaintance with Japanese architecture on the part of the reader and proceed above and beyond these particulars to define the general organization of Japanese architectural design and its implications for modern architecture." Mr. Carver's superb photographs briefly annotated by short definitions emphasize the importance of asymmetrical order, the Japanese respect for natural form and natural textures, and the conjugation of contrasting materials. The plates are the best we have seen among a large handful of books on the subject. A superior performance.

THE ART AND ARCHITECTURE OF JAPAN, by Robert Treat Paine and Alexander Soper (Penguin Books Inc., $8.50).

Mr. Paine, on painting and sculpture, and Mr. Soper, on architecture, have concocted an example of total research ranging from the pre-Buddhist eras to the 19th century. We found this the least readable in the plethora of recent publications on Japanese art and architecture, preferring the books of Langdon Warner, THE PAGEANT OF JAPANESE ART series, and various others including works by Tessura Yoshida, Jiro Harada, Arthur Drexler and Norman Carver, Jr. A scholar and art historian told us however, that the Paine and

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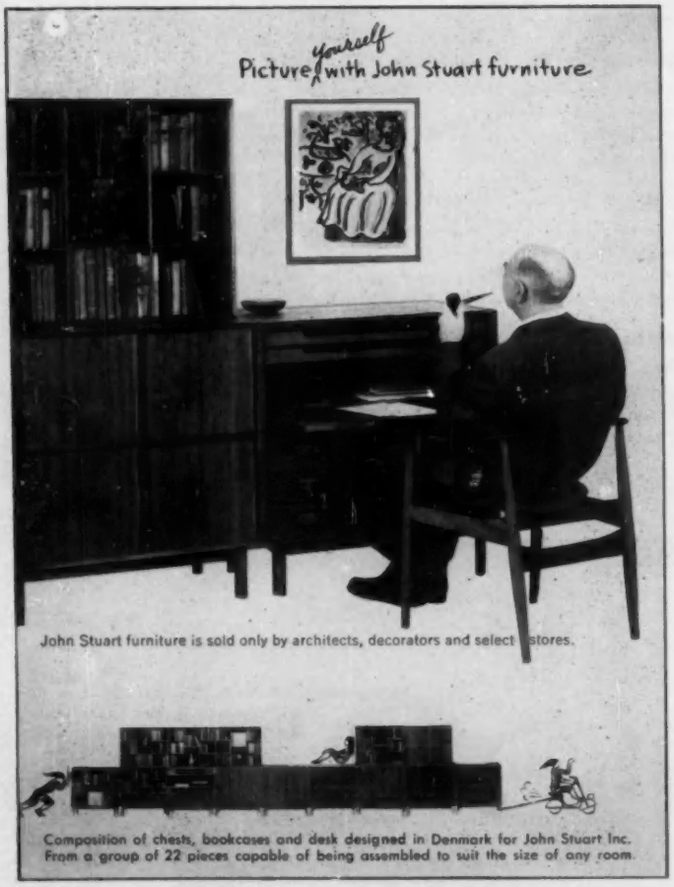
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ARCHITECTS' YEARBOOK 6, edited by Trevor Dannatt (Frederick A. Praeger, $8.75)

ARCHITECTS' DETAILS, Volume 3, edited by D.A.C.A. Boyne (Frederick A. Praeger, $5.00)

Mr. Praeger has been appointed agent in the United States for the books published by The Architectural Press, London, making them readily accessible to the professional architect and layman as well. In the YEARBOOK, a catholic, although unified collection of articles, there are stimulating reports on the work of P. L. Nervi by G. C. Argan; Le Corbusier as a painter by Ulrich Gasser; E. Pillet on the use of color in architecture; several articles on town planning by Paul Kriesis, John Voelcker, Ian McHarg and Alfonso Eduardo Reidy. We liked especially the portion given to the new work of Alvar Aalto and the Danish architect, Arne Jacobsen—and the exhaustive study of Finn Juhl by Bent Salicath, editor of Dansk Kunsthaandwaerk.

The book on working details provides illustrated solutions to common design problems and is made up as a time-saver for the architect or builder. This volume shows recent stages of development in the making of windows, doors wall and partitions, roofs and ceilings, balconies, covered ways and canopies, heating units, lighting elements, furnishings and fittings. The photographs are complemented by scale drawings; the components having been designed for the most part by well-known British architects.

INTERNATIONAL POSTER ANNUAL 1956, edited by Arthur Niggli (Hastings House, $10.95)

The sixth of such volumes devoted solely to the art of the poster. Some 500 posters by artists of 23 countries provide a rich documentation of source material for anyone concerned with this branch of graphic communication. The text, written in English, French and German is limited to information pertinent to the output and use of this medium, and contains items of interest by such noted authorities as Hiroshi Ohchi, Eberhard Holscher, Erik Stockmarr, Rudolph Hostettler and Ray Bethers. In the American section one may see examples of the work of Lio Lionni, Paul Rand, Herbert Bayer, Saul Bass and others.

ART

(Continued from Page 3)

"Mahoning" titled after a town in Pennsylvania, the uppermost curving line—a dome-like horizon—pushes down with tremendous force on the rest of the forms. Space becomes a vibrating, palpable quantity. Kline's use of white here and in most of the paintings is different from his earliest works, say of 1950, for now the white is solid form and plays energetically like a color against the black.

Since movement is his most important component, Kline designs his canvases usually asymmetrically, often diagonally. He has suggested a number of interesting movements, among them the rocking of "Vawdavitch," a movement reinforced with a dragged, skidding brush. But when I think of the show as a whole, the movements seem often jerky, uneven, or so convulsive as to lose coherence.

Kline's indifference to technique is obvious, even programmatic. Although recent paintings are not as disagreeable in "matière" as older paintings were, they still have disturbing areas of simply bad painting. Some of the blacks are deliberately broken into mat and glossy areas, with occasional oily folds in the pigment suggesting an interest in texture. But somehow, these variations in Kline's blacks do little other than to disrupt the unity of his stroke. Since, as I pointed out before, it would be impossible for Kline to produce the large forms with single gestures, the impulse is broken by the necessity of dipping back into the paint can. In a style like Kline's where everything depends on the unity of a single form, any technical flaw can destroy the total illusion. Kline's incapacity for building up sound surface is evident in those paintings in which he adds a thick gray tonality, where the heavy-handed brushwork becomes more noticeable.

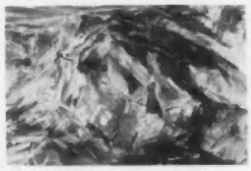
I will not deny that Kline's colossal canvases are powerful and sometimes inescapably masterful particularly in the more economical works. Naturally, some of his images "read" better than others. But I kept thinking, while I was at the gallery, of the show in 1954 which was so nearly the same (except for the recent canvases in which Kline attempts to use color). My reaction, this time, was lessened by the memory of the last time. The fact is, Kline fails to sustain the initial emotion he arouses. For all the forceful propulsion, there is not enough to nourish the soul. If one thinks of art as a permanent residual experience; if one believes that one can contem-

plate a work of art and take away more than the initial psychophysical response, then these paintings fall short.

They are conceived in terms of the single speedy image, and they are assimilated as speedily. I can't help thinking of the Philip Guston show which preceded Kline's. With Philip Guston's exhibition, there was an after image. The paintings created a climate which lingered and could be re-created. Kline's show can be remembered, at least the blackness and whiteness, but remembered coldly, as one remembers remarking the swiftness of the Hudson on windy days.

Richard Diebenkorn who is having his first one-man show in New York at the Poindexter Gallery, revives in New York the question of the so-called "Pacific" school. Recently, Hubert Crehan wrote an interesting article in the Art News denying the existence of a Pacific school. He claims that what is taken for a school is merely a lot of individuals who happened to have been at one time or another on the West Coast. While I agree that a "Pacific school" is an exaggeration of certain universal avant-garde tendencies, I do see in Diebenkorn's work a virtuous abandon that was generated in the early 50s in San Francisco. The Western landscape too has worked undeniable magic in the soul of this young painter who was born in Oregon in 1922, and spent painting time both in California and New Mexico. I think that if Diebenkorn had never lived in the volatile deserts, if he had never experienced Pacific scale, his painting would have been very different.

Kienbusch: *Fallen Pine, Camp Island*
Courtesy of Kraushaar Galleries
Photograph by Oliver Baker



Philip Pearlstein: *Ridge*
Courtesy of Peridot Gallery

Diebenkorn's motif has always been landscape. I have seen a few of his earlier paintings in which color was kept in very low keys, (fugitive yellows, sandy whites and pale ochres) and where the immense atmosphere of the desert was the starting point. Later he shifted into a more fluent, fearless style, playing daringly with dissonant colors, and depending more on the accidental effects of impulsive painting.

The paintings in this show, if studied carefully, present a single landscape under various conditions. Like the Impressionists, Diebenkorn is eager to get down his impression of momentary effects and get it down quickly. So we have, for example, "Berkeley No. 57," an excited image of a landscape complete with explosively colorful sky, (lusty pinks, yellows and oranges) a blue line at the upper corner symbolizing horizon, a grass-green shape at the bottom which underlines the landscape idea. All of Diebenkorn's forms are kept in horizontal bands. Depth is suggested by the tilting trapezoidal forms below, like ploughed fields seen from a fairly high vantage point. (Many of his landscapes are approached from an aerial perspective, some even border on a classical use of perspective.) In this and most of the canvases, a raking stroke which moves across and back in steady horizontal rhythms gathers the forms together. Where Diebenkorn wants to suggest contrary natural phenomena, like wind or storm, he executes a flurry of diagonal strokes.

In some of the more abstract paintings, Diebenkorn's fancy is released and excitement overtakes his choice of both color and technique. In these he boldly juxtaposes sonorous purples, pinks, greens and yellows. These are laid on with a casual, free, overall movement, and are divided and qualified by the black crack, or canal, which Diebenkorn seems to need to delineate his forms. Now, because he does not think out the specific shapes which will hold this color, they tend to fall into place in a diagrammatic way. The horizontal band being always there, he seems to feel that divisions in the bands are less important. For that reason, a number of these canvases lose their coherence, and suggest uncertainty. In the best works—which are really splendid—the forms don't matter much, for Diebenkorn is able to sustain a *flow* which is far more important. But in the less finished work, where an unfortunate fussiness appears (the impatient little gouged strokes done with the end of the brush or the scribbles which ride over the surface instead of qualifying forms) Diebenkorn's freedom seems, at times too much for him. Much of his work is defined, rather obviously, by means of overpainting unsatisfactory areas. This overpainting with its sketchy character at times makes the visible corrections annoying. How much should the painter reveal his means? If deliberate sketchiness (as in deKooning, for example) enhances the painting, it would be all right. But some of Diebenkorn's canvases it appears to be a fumbling after an idea which slips away.

I have criticized Diebenkorn because he appears to me to be a born painter. Except for the serious fault of repetition, I think Diebenkorn's failures are minor. His freedom, his unusual sensitivity to landscape and his undeniable daring in both color and form, mark him for important future achievements.

Two other landscape painters have recently held shows in New York, both demonstrating that the tradition of direct landscape rendering is far from eclipsed.

William Kienbusch, who shows at the Kraushaar Galleries, develops one of the indigenous traditions in America: that of the poetic interpretors of underlying forces in nature. His precursors: Ryder, Hartley and Merlin. Yet, tradition has not clouded his vision, for with his intense experiences on the coast of Maine, he has built a completely personal language.

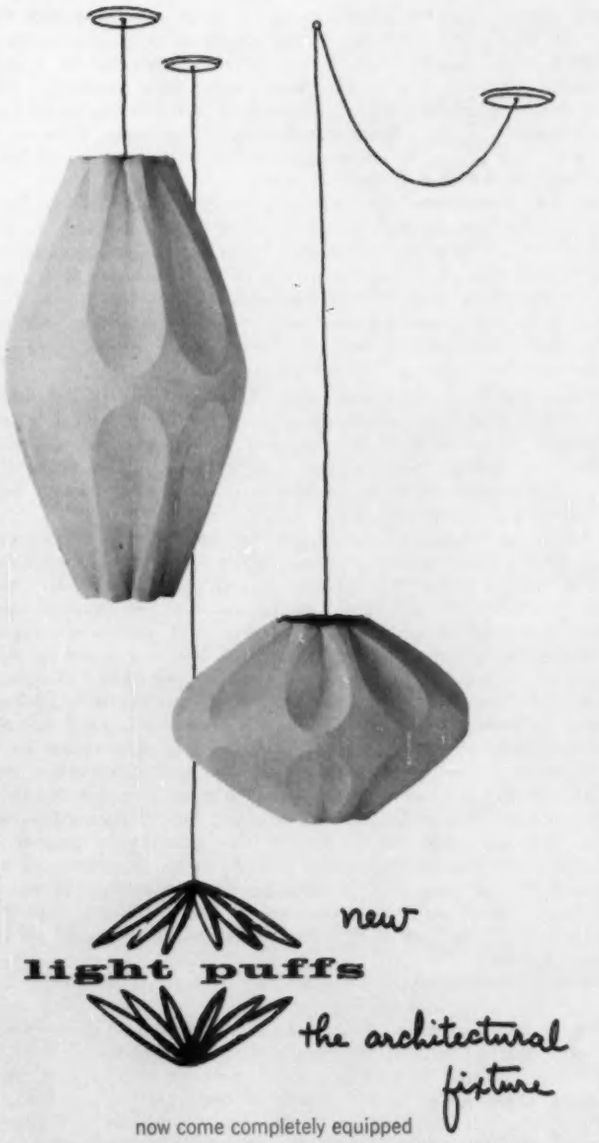
Looking for the energy underlying rock bluffs on the Maine seacoast, or the sway of the sea against the horizon, Kienbusch has isolated and exaggerated natural thrusts, emphasized by dark linear forms. In his vibrating strokes, and the contrasts of clear yellows and brilliant, marvelous blues Kienbusch evokes a complex of synesthetic effects: the sound of the sea, the gyrating light caught in the bole of a tree, the sweep of the wind. Diagonal, rectangular forms are used frequently, and they move in positive, rugged rhythms. The stern influence of geometry is used to reinforce the power of natural forms. I could see in more recent works a tendency to strengthen composition via pure abstraction, and I think that this is healthy. Kienbusch has been pursuing the same themes in the same terms—which are exceptionally agreeable—for years. But has never moved out of the comfortable bounds of delicate interpretation, has never risked losing something of his elegance in exchange for a more profound synthesis of image and form. Now, with the loosening of his brushwork, and the tightening of his compositions, I think he is on the verge of an important phase.

Since his last show, Philip Pearlstein has made important advances. He is an expressionist to the core, choosing wild, rock-bound landscapes, great vistas from a mountaineer's perspective, for his subjects. Yet, his romantic themes are never sentimental, but always charged with intense, and analyzed emotion. At times his work reminds me of the drawings and etchings or Hercules Seghers who sought, throughout his life, to record the fearful majesty of Alpine landscape. Like Seghers, Pearlstein has observed closely, and from a distance, the detail which adds up to the power of his subject, and then has succeeded in the difficult task of subordinating that detail to the whole. Pearlstein's paintings can be scrutinized closely, for they are filled with inner excitement springing from lively surfaces and minute distinctions (and in a way he resembles Bresdin in this). But they are even more forceful from a distant vantage point for they are organized to suggest the overwhelming unity of the wilds this artist loves.

Franz Kline: *Vawdavitch*
Courtesy of Sidney Janis Gallery
Photograph by Oliver Baker

Diebenkorn: *Berkeley #42*
Courtesy of Poindexter Gallery

It is interesting that Pearlstein has taken a great deal from contemporary abstract expressionism while yet retaining his naturalistic authenticity. A few years ago, Pearlstein's palette was bogged down in milky browns and dirty grays, and his attention was always trapped in small detail. Now, he has pulled everything together



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ART

(Continued from Page 11)

with two changes in approach: He uses a full gamut of color ranging from bright oranges, pinks, blistering reds and greens to cold grays and neutral ochres. And, most important, he uses the individual, lashing stroke to compose the separate elements in his paintings. Pearlstein's brush darts out in the licking-flame stroke, hurtling across his canvas relating sky and earth, sun and shadow, stone and air. The long, easily flowing stroke suggests not only the play of the elements over his landscapes, but the relationships contained within his landscape vision.

MUSIC

(Continued from Page 8)

This, as anyone will discover as soon as he starts counting up good music critics on his fingers, is indeed an undeniable fact. Except Hanslick, Nietzsche, Bernard Shaw, and myself, the first-rate music critics have been at the same time professional composers (Mattheson, Schumann, Wagner, Debussy, Tovey, Virgil Thomson) and usually instrumentalists and conductors besides. From these facts one can deduce two propositions: first, that no person less convinced of his inherent talent than Hanslick, Nietzsche, Shaw, or myself, should attempt writing music criticism, unless he is also a composer, instrumentalist, or conductor. Second, while there is no exact definition or measure of talent to write music criticism, it is a property that does not often escape the experienced reader, and possession of it is the only excuse for anyone to attempt writing music criticism.

So much for certain of Mr. Goldberg's general propositions. In other instances he and I may be observed dancing hand in hand around the same bonfire. ". . . The ability to put notes on paper in a mathematically correct relationship in accord with established rules does not necessarily imply a talent for composing. . ." Commentators about music from Pythagoras to Paul Hume have asserted the same notion, that music consists of harmonies put together of notes that are in simple mathematical relationship. Following this to its logical conclusion many commentators during the intervening centuries have discovered that the simplest, and therefore the most beautiful, harmony is the triad. Yet talented composers, almost without exception, have been reluctant to put down soul-saving compositions which consist almost exclusively of triads. Thus most undeniably talented composers have been led astray into morasses of harmonic expansion and chromaticism, piling up polyphonies to the extreme of Ockeghem, heaping ninths on sevenths and seconds upon ninths, and eventually provoking the emancipation of the dissonance.

Almost without exception the composers who have done these things have been driven to them by an inward surging of talent; therefore talent is presumably evil. I need not underline the moral. This is precisely the opinion of the uninformed, inexperienced, but by no means not uncritical person who encounters for the first time the later works by Beethoven or wallows in the darker counterpoints of Bach or shudders at the evidence of his ears upon first hearing a mature polyphony by Webern. I have been told so often, by so many musically experienced, respectable persons, and have read it so often in the writings of so many convinced critics, that I could only believe it to be true were it not that experience warns me to believe otherwise.

"Thus the Certainties of Science are a delusion. They are hedged around with unexplored limitations. Our handling of scientific doctrines is controlled by the diffused metaphysical concepts of our epoch. Even so, we are continually led into errors of expectation. Also, whenever some new mode of observational experience is obtained the old doctrines crumble into a fog of inaccuracies." (Whitehead: *Adventures of Ideas).* Though all the non-esoteric masses of mankind oppose us, it is comforting to be in agreement at the same time with Mr. Goldberg and with Mr. Whitehead.

To continue: "All our important schools and colleges now have thriving 'departments of composition,' " Mr. Goldberg tells us, "and it is beyond question valuable than an aspiring composer should have the opportunity to learn to use the tools of his trade. The trouble is that the schools are turning out mechanics rather than composers, and talent seems to be a minor consideration in the acceptance of those to be given this training." I said the same myself a couple of months back and said it less succinctly.

"Slowly and surely," Mr. Goldberg inexorably proceeds, "there

(Continued on Page 32)

notes

in passing

Every night, more than half the people on earth go to bed hungry. Some 1,400 million men and women in Asia have only enough food to keep them alive. The situation as nutrition experts see it is that each of these people has less than the 2,400 calories which are considered the daily minimum requirement to maintain life. Immense number of people in Africa, Latin America and Europe have only a trifle more than that minimum. The people of some countries of Europe, North America and Oceania have rations equal to — or more than — the 2,800 calories which the specialists consider every human being should have daily.

Growth of the population will make the situation even worse unless better means are found to increase the production of consumer goods and to improve their distribution. At a time when some regions are threatened by famine, other parts of the world face the problem of disposing of surplus stocks of cereals, and of reducing planted acreage.

The earth has far from reached its maximum capacity of production. Some people believe production can be increased from 40 to 50 per cent. Others are convinced that if all the farmers of the world adopted the best methods now known, food production could be doubled without adding to the present acreage.

In the United States, for example, the 1952-1953 crop was double the annual crops during the 1934-193 period. The yield per acre increased by 70 per cent while the planted area increased by only 20 per cent. However, increases in the yield of land will not suffice to feed mankind if during coming years the birth rate continues to be high, if more lives are saved by science, and if the life span is lengthened even more.

At present the sea furnishes only about one per cent of mankind's food, although it covers some three quarters of the surface of the globe. Improvement in fishing methods could bring vast additional quantities of food out of the sea.

About one fifth of the earth's surface is unproductive because of its cold climate. But the earth's temperature is now tending to rise; the ice is receding toward the poles. Every year new soil, varying from a few dozen yards to several miles, is being reclaimed for planting.

The arid zones can also be used if they can be supplied with water (by dams and irrigation canals); if the water can be kept from evaporating (by reservoirs or vegetation); if sub-surface water can be extracted and used; if sea water can be de-salted (although such foods as cucumbers, carrots, corn, cabbage can be grown in soil irrigated by salt water). Some plants, such as the eucalyptus, grow perfectly in the desert and provide shade and fuel. The extension of desert areas can be checked by controlling the foraging of certain animals; goats, rabbits and various birds destroy the vegetation and permit the advance of the sands.

In the absence of electric and other power, the bringing of water into arid zones presents serious problems. Yet, studies are under way to solve them, for instance, by the use of solar and wind energy.

Considerable progress has been made to increase the yield of various crops. But new discoveries open far broader perspectives. For example, by adding a tiny dose of certain antibiotics to the food of cattle and fowl, their rate of growth is increased rapidly. Pigs fatten three times as quickly, hens lay a larger number of eggs. A pig raised with aureomycine reaches the weight of 43 kilos in a period of time during which it would normally reach only 30 kilos.

Hybridization or cross-breeding of plants also can increase the yield of acreage. In the United States, for example, new hybrids of corn have led to a 25 per cent increase in production, to an additional profit of $700,000,000, and to an annual increase of about 5,000 million pounds of meat, that is, about 4 pounds of meat more for each person.

In addition to increasing the area and the yield of planted ground, steps must be taken to protect the soil against the rains (which, every year, wash millions of tons of good earth toward the sea); against drought (which, in the absence of irrigation systems, can transform fertile earth into dust, as for example, the immense Tigris desert area which was once able to feed 3,000,-000 human beings); against insects and parasites which every year destroy at least 10 per cent of the world's food crop (an amount which could nourish the whole population of Africa or North America).

Moreover, there are possibilities beyond those which have been stated briefly here by which man can feed everyone on earth; there are the new perspectives opened since the beginning of the atomic era.

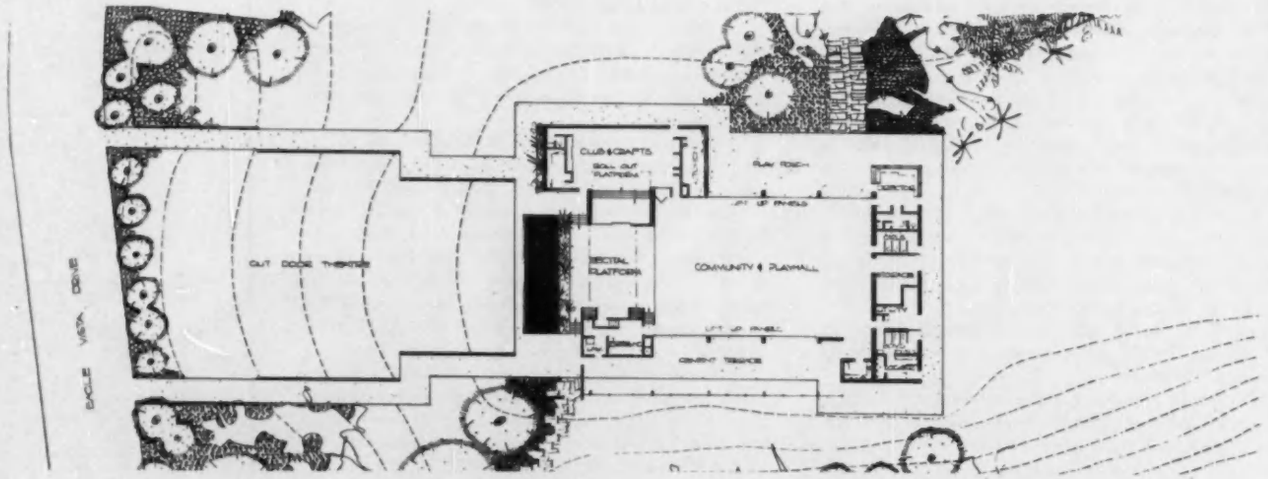
The people of the world will have the chance for stupendous improvements in their food and way of life when atomic energy is fully used for peaceful, industrial purposes. The possibilities in this field seem limitless. Dr. Powell, of Bristol University, Nobel Prize winner, declared recently: "Used for production, the power of five hydrogen bombs could furnish a quantity of energy equal to that now produced by the work of all Britain's miners during one year."

Jean V. Manevy—UNESCO.

The north front faces the gently rising lawn amphitheater with a reflection pool interspersed between stage and spectators.

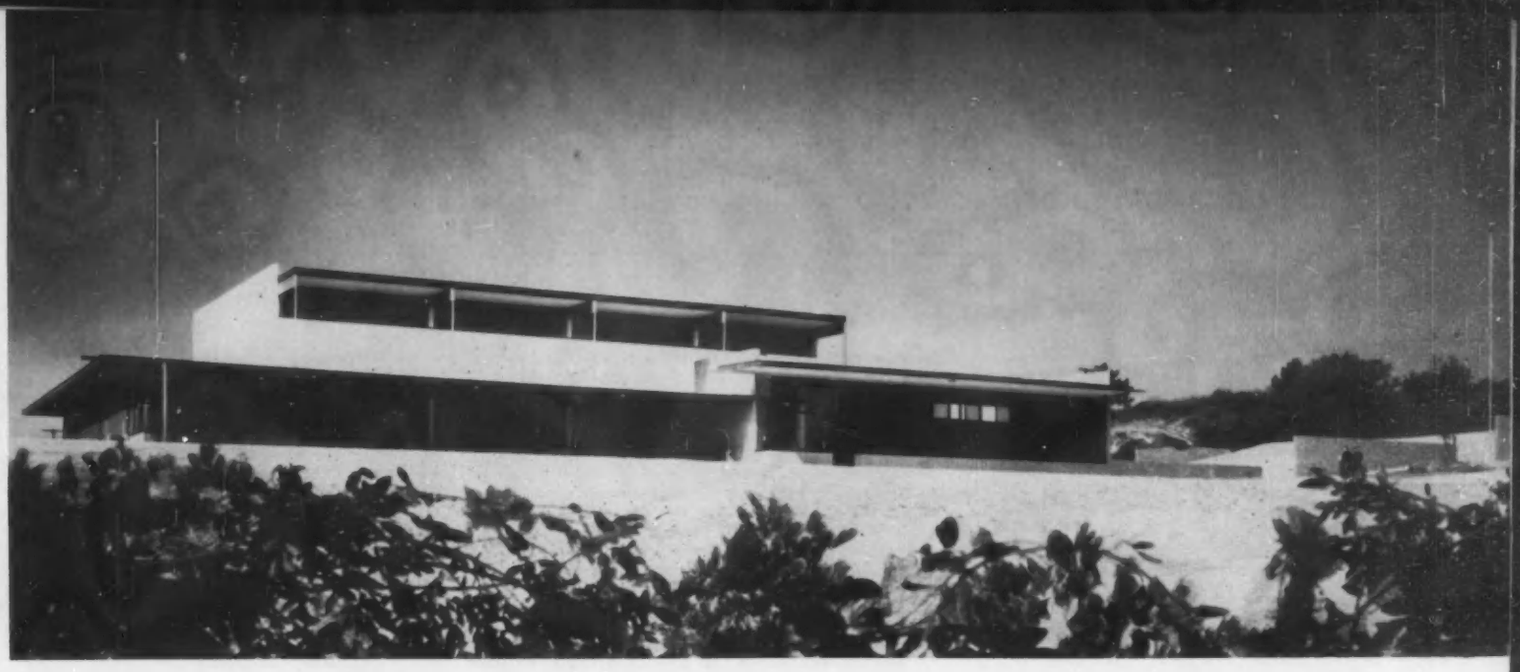
PHOTOGRAPHS BY JULIUS SHULMAN

Structure is not ornament, but a portal to space and more space.



Interior view of gymnasium showing wall fully raised with a view northwest into what will be eventually a planted park.

East side of Club House, vista through the stage through lift-up partition and windows of kitchen and small clubroom at right.



PLAYGROUND CLUB HOUSE

RICHARD J. NEUTRA, architect

DION NEUTRA, architect

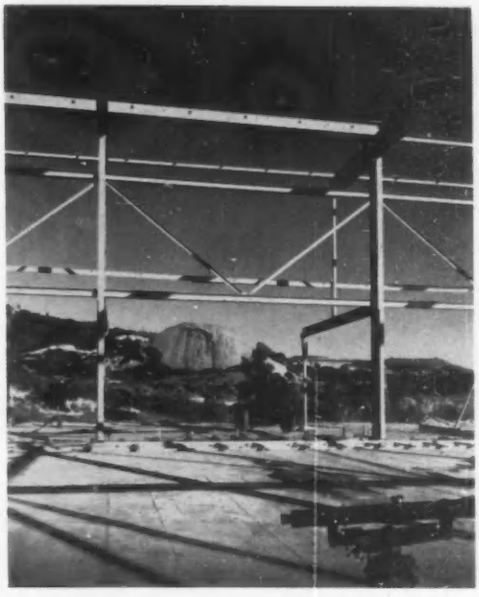
JOHN BLANTON, collaborating and supervising

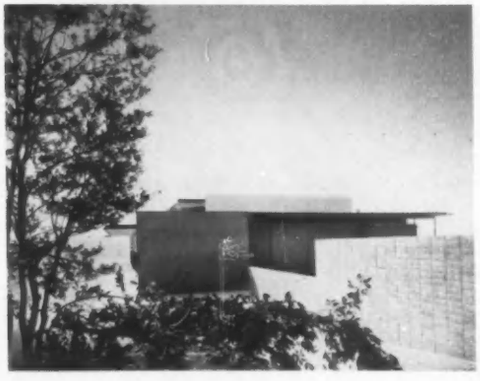
The building stands on the highest elevation of a public park along which a new freeway nears completion. The plan has a remarkable measure of flexibility and adaptability to the many requirements of its purposes. On occasion the amphitheater audience, half outdoors, half within the hall can be easily doubled or tripled. In addition, the two long fronts of the main hall have a series of wide lift-up doors to expand the hall for a much broader audience.

The structure combines the use of structural brick with inherently light structural steel columns and beams, as well as light-weight steel decking. Here the weight of an outdoor covered porch area is supported by slender steel hangers suspended from the ends of cantilevered roof beams, thus doing away with all obstructing columns. The load imposed on the ends of these long span beams helps to reduce the required section modules of the steel beams spanning the wide community hall. This principle has advantages in many cases where it is desirable to avoid troublesome supports which may interfere with free circulation under outdoor covered area in schools, hospitals and other institutional structures.

The main interior space of the project is the community hall. The vertical lift doors which occupy both sides of the hall permit practically unlimited expansion. These doors form the main portion of the interior walls and are faced with vertical grain Douglas Fir in a natural finish. This material, applied as a vertical tongue and groove panelling, was chosen to minimize the joints between the fixed and movable portions of the walls. The ceiling is acoustic tile integrated with the aluminum-coated steel roof beams. The upper portions of the walls are finished in a rich chocolate brown.

The design is a meticulously proportioned treatment of a metal frame, plateglass and brick with blond wood in its natural texture accentuating many interior areas.





LANDSCAPE AND CITYSCAPE

BY HENRY RUSSELL HITCHCOCK

Both landscape and cityscape are unwieldy entities not readily shaped by the conscious hand of man. Here in the Rockies it is at first thought hard to realize that landscape is much affected by man. But certain mining towns evidently have a very different physical setting than they started out with because of the extent of earth-moving operations. Generally, perhaps such considerable modification of the landscape is for the worse and it is easy to arrive at the position that landscape only suffers from man's intervention, except where it gives way to or includes a formed cityscape. Deforestation, reforestation, major shifts in crops, irrigation projects, especially the dams which create artificial lakes, all such things elastically affect the landscape. But even mere occupation by man cumulatively modifies natural setting. It is also possible that this modification may be consciously controlled, if not by one designer, at least by the continuing taste of several successive generations. Thus the straight rows of trees that line so many of the roads of France become a positive man-made feature of the landscape and in England a hundred years of large-scale gardening activity in an increasingly "naturalistic" mode reformed the character of very large districts. Man's intervention is, therefore, neither rare nor necessarily deleterious.

Yet the standards by which to judge such intervention, with the weight of approval so long favoring the wild and untouched only, and even more the principles that ought to control human modification of the landscape, where and when such modification is necessary, are not easy to arrive at. Even if they were, it is not evident that society would accept them, since the forces that lead to major modifications of the natural scene are generally powerful and almost wholly the result of practical considerations. Fortunately, some of the most conspicuous changes such as are introduced by the building of great dams and the formation of lakes behind them, are generally rather happy in their results. Since there are plenty of other canyons without dams in them, one need certainly not regret the dam in the Shoshone Canyon in Wyoming; and in various barren landscapes in the West, artificial lakes, whose contours are after all natural except on the dam end, provide notably fine individual features.

The major difficulties concerning man's intervention in the landscape do not seem to arise from major operations—even deforestation, after long periods of time at least as in Greece and Italy, while markedly changing the visual scene, does not necessarily ruin the landscape. It is the insidious piecemeal impingement of man upon the landscape in those vague areas which have ceased to be predominantly natural and yet have never received even the half-unconscious control that produces a cityscape that are most open to criticism; worse, this is doubtless a matter beyond all human ordering.

Every age has had its fiat cities where cityscapes are made to order. Moreover, the characteristic pattern of all the most memorable cityscapes has generally been the creation of a relatively short period, if not of a few hands only. The Edinburgh we know, to take a very positive cityscape, while including as a focal feature the castle that goes back to the Middle Ages, was almost completely created in the century following 1760. The characteristic New York of the clustered skyscrapers took on its present form in the first few decades of the 20th century. In the one case two or three architects, first Adam and then several others, played a significant role. In the other case there were perhaps no individuals whose contribution was especially important, down at least to the designing of Rockefeller Center.

The creation of cityscape is man's most total modification of landscape. But great cityscapes generally owe something to the landscape they have supplanted. Venice on dryland is inconceivable; and the way San Francisco carries its gridiron over the hills of its site against the background of the Bay and the Golden Gate dramatizes the relentlessness of human city-building at the same time that it makes obvious the extreme importance of site. From Pittsburgh to Rio de Janeiro—and two cities could hardly be more different—the truth is evident that the canalization of city growth that is forced by difficult problems of terrain, problems that have to be solved by tunnels and bridges and other major surgery of the setting, is the best insurance of a result which will have positive and individual character.

Two of the greatest architects of our time have had very opposed views on the subject of the city. Le Corbusier's vision of 1922 of a city of regularly spaced towers contrasts sharply with Wright's Broadacre City of a decade later. Neither conception has carried the day nor are either likely to be realized by their protagonists. Chandigarh, however it comes out, will be very unlike its principal architect's vision of a generation ago and Wright will certainly never build a town like or unlike Broadacre City. Partly through cultural convergence, partly through the notable influence of brave ideals vigorously formulated, however, both the Corbusian and the Wrightian city are with us, at least partially, in the mid-20th century. The emergent cityscapes of our day, whether they are the result of building from scratch or merely of large-scale reconstruction, are notably different from those of the earlier decades of the century. At the base of the newly cleared Golden Triangle in Pittsburgh we can see the spaced skyscrapers of Le Corbusier even to their cruciform shape; and if we must dismiss these structures as low-grade architecture when we are close to them, from the cliffs across the river we can nonetheless see a fine cityscape of a kind not envisaged before 1922.

Too many cities in those areas of the world such as Latin America where the pace of urban growth is most rapid are engaged in producing, a generation later, cityscapes of the early 20th century type. But if Bogota has imposed clusters of 20th-century buildings on a 16th-century city plan, Caracas, expanding still more rapidly, has fortunately set out to recreate itself in a later mode. Its cityscape however, is still in the making. Whether we consider its almost unique skyscraper at the Plaza Venezuela, the Edificio Polar of Vegas and Galia, or the 48 tall slabs of the Cerro Piloto housing development, we are presumably seeing only a foretaste of the city that is to be. In both cases we can not but be struck by the difference from earlier cities in scale and in the relationship between the buildings and the natural setting. That a man-made object can rise to the scale of major landscaping features has long been obvious in such things as pyramids and dams, or even in the smokestack of the Anaconda plant in Montana. Generally in the past, however, and particularly the recent past, cityscape has tended to obliterate landscape, even where as at Bath or Edinburgh or San Francisco the natural setting has most notably affected the cityscape. At Caracas, on the other hand, the lone skyscraper and the ranges of spaced housing blocks rise in direct competition with the surrounding mountains but do not sprawl over them. Indeed the cluttered shacks, whose inhabitants are to live in the Cerro Piloto blocks, will be wiped out, removing from the picture elements which blur the sharp contrast of man-made towers and mountain backdrop.

This macrocosmic sort of cityscape is as evident,

I do not doubt, at Bartlesville, Oklahoma, where Wright's lone skyscraper rises above the plains, or at Chandigarh, where Le Corbusier's High Courts of Justice stand out against the distant mountains, for it corresponds to the passion for diffusion that our methods of individual transportation by automobile encourage. But there is no question that more attention is also being paid today to cityscape conceived as a kind of man-made landscape complete in itself, with little or no reference to the natural setting than at any time during the last half century. A little desperately we are trying to bring back something of the pedestrian's cityscape as we plan squares and associated areas undominated by the automobile or carve out at the base of our skyscrapers—this is a different matter than wholly isolating them — islands of space within the solid masonry of the old cities we have inherited. Where the early 20th-century city was—and is—exciting by its turbulence, its pressures, its drama of man-made mountain ranges, there can be no question that we are again interested in the creation and the ordering of relatively small and confined spaces.

Considering that he was in his 80's by the time he designed it, it is not surprising that Perret's Le Havre belongs architecturally to the period of a generation or more ago. But his Place de l'Hotel de Ville there, with its orderly frame of low four-story buildings over colonnades, taller ones rising from small courts behind, with its sunken garden in the center, and ultimately with its major public building on the far side, will not be a place merely to pass through or to park automobiles in, but rather a place to linger and to utilize on foot.

In New York Lever House boldly carves its own open space out of the solid wall of Park Avenue. But that space is best apprehended going by in a car as the envelope of the tower. At ground level there is no positive utilization of the space and therefore no reason to linger in it. As Park Avenue changes from a masonry canyon to a series of skyscrapers, each rising from an island of space of its own, as it bids fair to do at least in the blocks just above Grand Central within a few years, we will see whether the macrocosmic ideals of the new city, most dramatically realized at Pittsburgh and Caracas, have validity where there is no visible landscape setting other than the man-made mountain ranges of the buildings of the 20's and also whether those ideals can be humanized by the parallel devolopment of usable open spaces at ground level.

It is natural when considering cityscape to turn first to the problems of the big city. Despite Mr. Wright, we are evidently going to have big cities for some time to come, however much they may be influenced at their periphery of suburbs by ideals comparable to those of Broadacre City. But big cities have character from mere bulk, nor is that character readily changed once it is set. Somewhere between the big city of skyscrapers and the open terrain of the outermost suburbs, where individual houses can be so far separated that each makes its own terms with the landscape, lie perhaps the toughest of the problems of cityscape—the problems that lie, shall I say, somewhere between townscape and suburbscape.

The new towns in England, at least as we see them in their present very partially completed form, are disappointing. The Garden City tradition of extreme diffuseness dominates them and they have seemed on the whole merely to destroy the landscape without becoming positive entities in their own right. Partly this is because they are being built from the outside in, the peripheral residential areas before the business core. But even in America the business core, the Main Street, which in one form or another, from the villages of New England to the ghost towns of this part of the world, has given focus and character to townscape is melting away, or at least not being recreated. More and more constituents of the town are fleeing to the highways, filling stations, movie theatres as drive-ins, all kinds of eating and drinking places, hotels as motels, some kinds of shops one by one, more grouped in shopping centers. Of these emigres from the towns only the shopping centers are of sufficient scale and complexity to provide any equivalent to old-time townscape. On the ordinary roads where roadside construction proliferates, being forbidden the State parkways, throughways and turnpikes, it is hard to imagine that highwayscape could ever be anything but a blight. But the shopping centers, meeting the passion for diffusion and yet at their best planned as a whole and organized to incorporate in a more or less isolated location most of the facilities that were once concentrated at the town centers, clearly have a future and deserve serious study as a new form of man-made agglomeration. Their siting in the landscape, particularly now that they are moving somewhat from the main highways, can be carefully considered—it has not been very often as yet—and they can perhaps draw to themselves some of the public buildings, churches, say, or branch libraries, which would give them more dignity and broader functions in the diffused suburban areas of which they are the commercial modes.

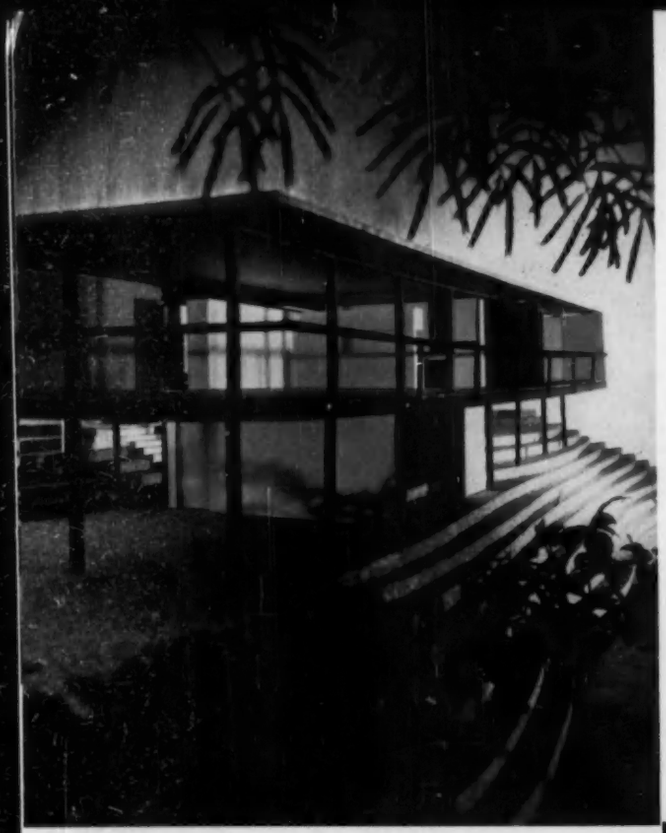
The major macrocosmic problem of landscape may well seem to be a matter of preservation. Even if it is possible to recognize that not all human impingement of the natural landscape is unfortunate and, further, that an agrarian countryside like that of much of the Middle West or large areas of western Europe may have a positive character even though it be largely devoid of the mountains, rivers, and other heroic features which are most generally admired, it is nonetheless true that in all heavily populated areas, it is the uncontrolled seepage from the cities and towns which pushes further and further back the frontiers either of nature unalloyed or of nature literally improved by the agricultural activities of men. It will be quite impossible in this country and in this century with its automobile transportation ever to draw such strict lines between town and country as have existed and still exist in other parts of the world. The townsman, reaching out for the amenities of the country, cannot help but destroy what he seeks. Fortunately there is still a great deal of land in every part of this country too rough, too distant from the cities, ever to be subjugated. In other countries, perhaps, the stronger tradition of differentiation between town and country, the lack of such an abundance of individual means of transportation, and stronger governmental controls will save the vastly smaller areas of untouched natural scenery or scenery modified only by agriculture.

In cityscape, also, preservation is important. It is not merely that in our towns and cities we are too often failing to add anything worthy of our own aspirations; we are also tearing down too much that once had virtue and might have still if we knew how to use it. European cities on the whole have more need of preservation measures than ours and on the whole these have been supplied by government, if generally in piecemeal fashion and with too much consideration for the individual monument and too little for the general texture which forms the body of any cityscape. But the chorus of voices that have come to the defense of the railway stations of New York against the threat of replacing them with skyscrapers, a chorus including many voices never raised before in praise of such architects as Warren and Wetmore or McKim, Mead and White, indicates more perhaps than the often dubious measures taken to preserve in isolation much older structures the growing sense of cityscape as a total whole.

But preservation is a delicate matter, particularly as it becomes involved with reestoration. We are more concerned here with the positive aspects of the creation of cityscape and with the directions that are being taken or should be taken in the third quarter of the 20th century. The isolated skyscraper, the revival of the pedestrian precinct, the commercial nexus removed from the town center to the more or less open country, and the almost wholly unsolved problem which I have barely touched upon the suburban reesidential development too dense to retain many of the values of the original natural setting and too diffuse to have any character recognizable as positive city —or townscape,, these are some at least of the topics around which such a discussion as this must center. And here among these mountains, in this little typically American townscape which has been preserved first by accident and then by intention, we see perhaps more clearly than in the metropolises the basic problems that the concepts of landscape and townscape give rise to when they are brought into conjunction.

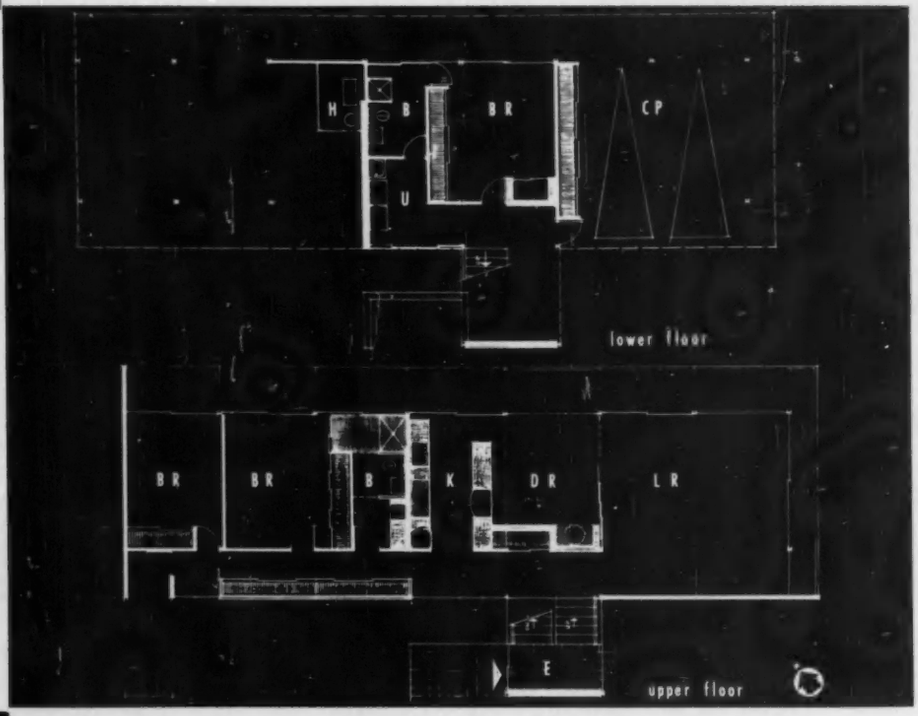
Landscape has obviously a different possible meaning than it has been given here. In addition to the macrocosmic landscape which it is within man's powers to modify but hardly to create, there is also the art of the garden, re-christened "landscaping" in the 18th century when its canons became naturalistic, but in many periods, including perhaps our own, dominated by architecs and architectural considerations. The garden art has its place in cityscape but it is a minor one. Nonetheless it is sad to see the extent to which what was for long an independent discipline has become subbordinated to the broader if necessarily more amorphous concept of "planning". In theory planners are to create our cityscapes of the present and the future, as also to exercise such control as can be exercised consciously over landscape in the macrocosmic sense. But there is a sense in which all these matters of man's relations to the settings provided by nature or built by himself are one, and I am not sure that the planners even those who have had the good fortune to begin as architects, generally understand this. The complexities of planning are so enormous on the practical side, the considerations of physical amenities so important and difficult to cope with, that it is perhaps too much to expect that the more purely visual considerations should receive the attention they require. What happens to landscape in the broad sense and what happens to cities is so much the concern of everyone that it is well that it should be considered by many people who are only remotely concerned with the direct control of the situation. In the end it is the public who find the instruments among planners and architects—and also among builders and irrigation experts and highway engineers—to give them what they deserve. Our cities and our landscapers are a sort of surrealist portrait of ourselves which we are all engaged in painting. When we relax our vigilance we deserve the horrors that ensue; when we have faith in the power of human control we are on the road at least to positive achievements by which our day need not be ashamed to be measured against the achievements of other ages.

From a speech delivered at The International Design Conference held at Aspen, Colorado.



Balcony adds to outdoor area on the hillside lot

Wall of glass faces canyon view with northeast orientation; the carport is on the lower level at the left.



Southeast elevation showing the entry and free-standing stairway on the left.

PHOTOGRAPHS BY JULIUS SHULMAN

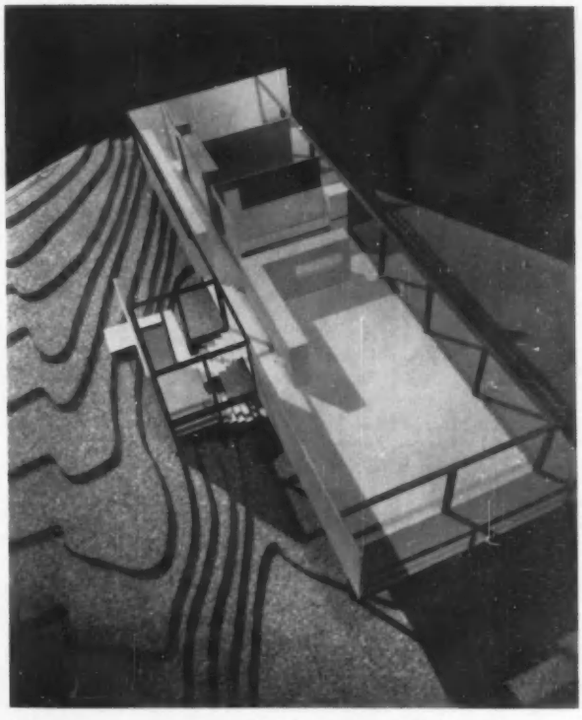
STEEL HOUSE BY PIERRE KOENIG

Designed to fit a lot that slopes down directly from the street, this house will require only grading for the carport and one room which is on the ground floor. Steel columns will adjust to the grade as it exists. Natural growth will be uninhibited and no new fill will be left on the site. A natural, undisturbed setting within the limits of practicability is the desired result.

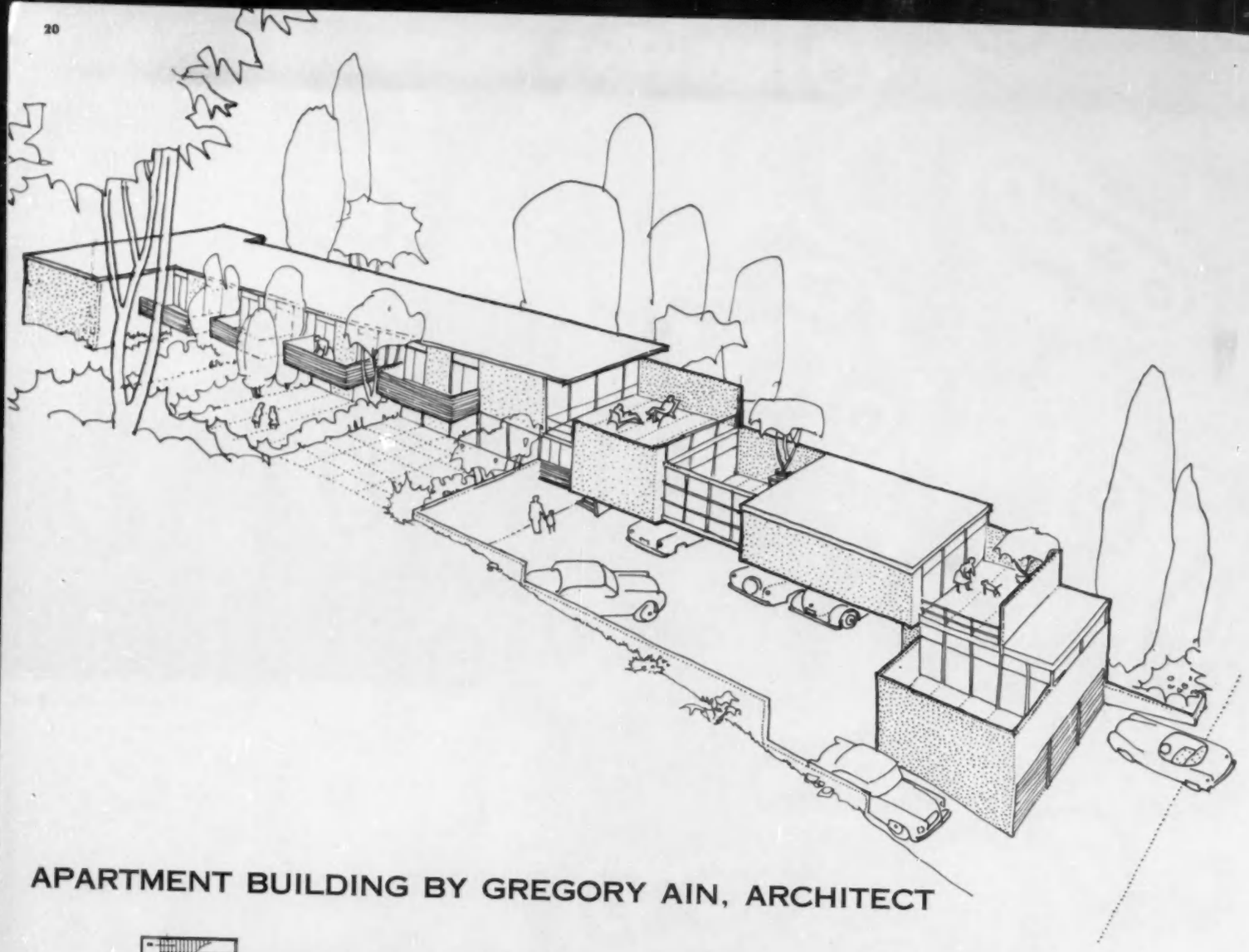
By raising the main portion of the house on columns the floor is not below street level as it would be with a simple cut. The upper floor is a 3½" concrete slab poured over inverted steel decking which locks together and no additional reinforcing steel is needed. Also, forms are eliminated and a finished surface is produced on the ceiling below. The roof will be exposed steel deck, reverted, the same as is used on the floor but with insulation and composition roofing over. Steel I beams support the roof and floor decks and X braces will resist seismic forces.

All plumbing is grouped in a single double-wall not only for economical fabrication but to permit an organization of vents on top of the house where in a hilly terrain the roof is often visible. Forced air will be carried through self-supporting ducts spanning between floor beams. The flat ducts will also serve as lighting troughs for the floor below.

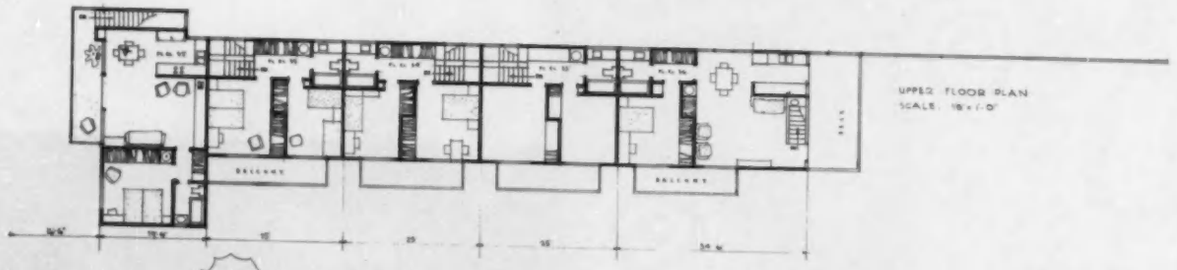
All interior surfaces will be of the "dry" type and all exterior surfaces will be glass or steel decking laid vertically except the entry panel which is brick.

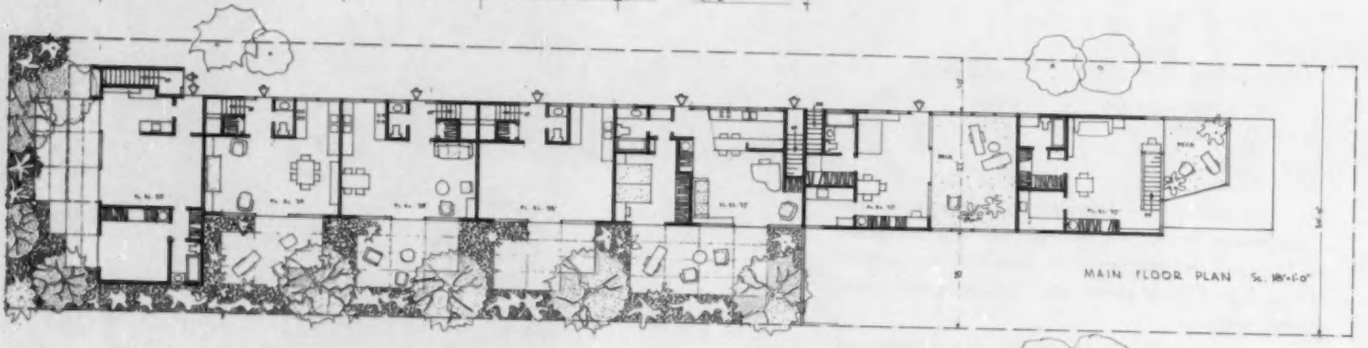


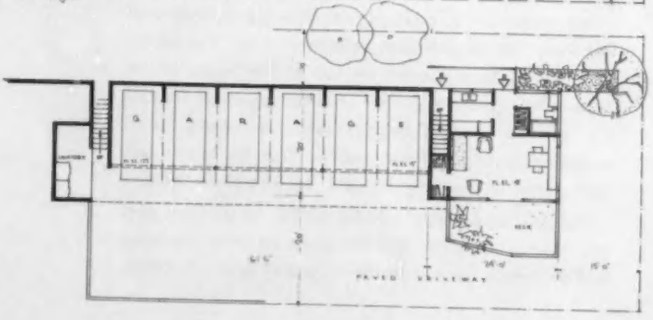
Bird's-eye view with the roof removed.



APARTMENT BUILDING BY GREGORY AIN, ARCHITECT

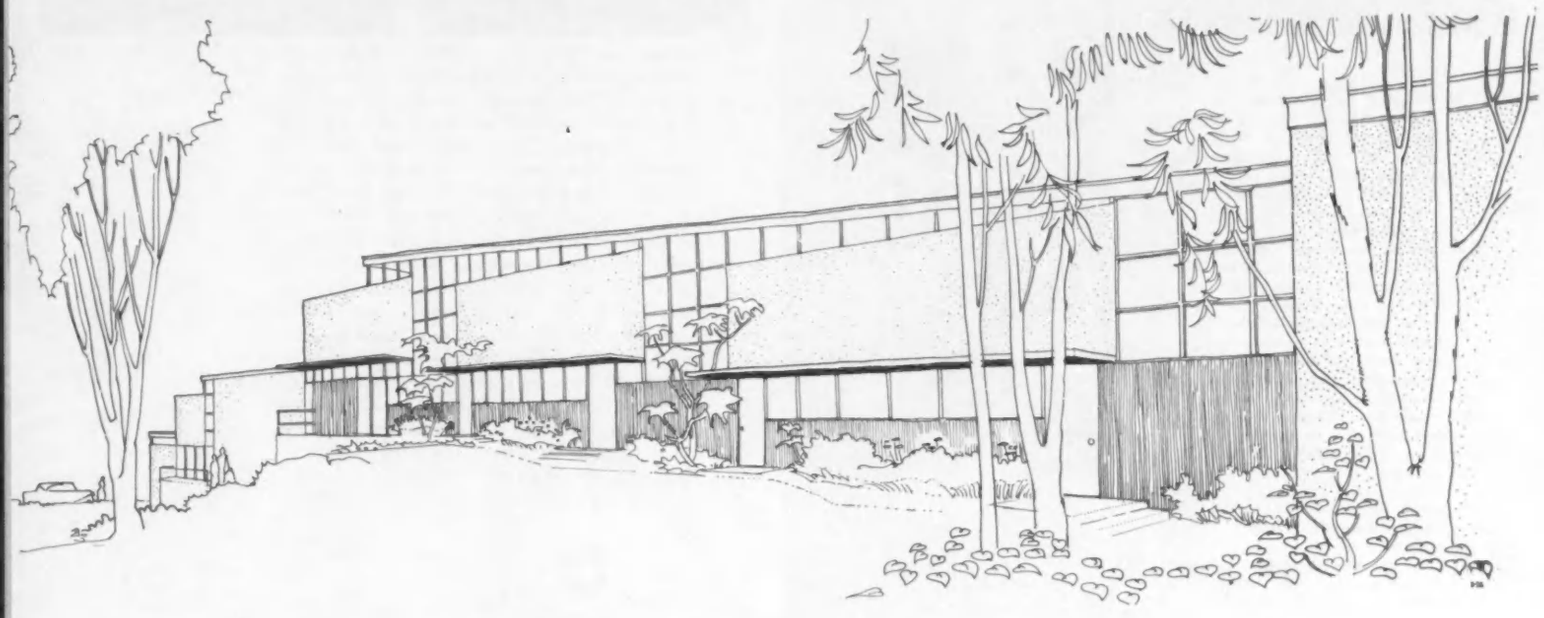






Like most apartment houses this one was initiated primarily as an investment, although it was intended to serve also as the owner's home. The owner and the architect agreed that to be successful as a long term investment it must offer more than the latest mechanical gadgets and style cliches, both of which can be, and no doubt will be as easily outmoded as last year's fashions. This building attempts, therefore, to achieve some of the commonly desired qualities of a private dwelling, such as privacy and direct access to outdoor living area, and to add these to the otherwise negative advantages of freedom from responsibility of ownership. At the same time, although it was intended to give more than the typical commercial apartment does, it was designed to be built for no greater unit cost than speculative buildings of the same size.

The site is a rather peculiar one, being exceedingly long and narrow (fifty feet by two hundred fifty), and of odd topography; it rises rather steeply above the street level, tapers off, and then slopes gently toward the rear. On one side, within 5' of the property line, there already exists a two-story building practically the full length of the lot. On the other side, in a well-landscaped garden, stands a one-story dwelling which is expected to remain there for a long time. These conditions helped to shape the final plan here shown. This plan provides a long and narrow structure set off-center of the lot



to leave an eighteen-foot garden strip on one side, and a ten-foot entry court on the other. The building contains ten apartments which vary in size from kitchen-equipped one-room units to full family apartments with two bedrooms. All the apartments are reached from a common entrance garden on the least private side of the property (towards the two-story neighbor). But none of the apartments has windows on this side, except for bathrooms, stairhalls, or kitchens. All windows of living rooms, dining areas, and bedrooms open onto individual patios or decks sufficiently enclosed to assure privacy. The patios will be largely paved, but will be bordered with flowering and fruit-bearing trees, shrubs and vines.

Garages are concentrated at the front of the property, under the smallest apartments. These units do not look down into the drive or turning area, however, but open only into their own walled decks, planted like the other patios. A short-cut stairway from the parking area leads up to the pedestrian entry court.

Structurally, the building is very simple, employing entirely typical carpentry methods, and surfaced mainly with cement plaster. On the garden side, a module of 6 1/3 feet is employed to accommodate standard six-foot sliding glass and aluminum doors for living rooms and bedrooms.

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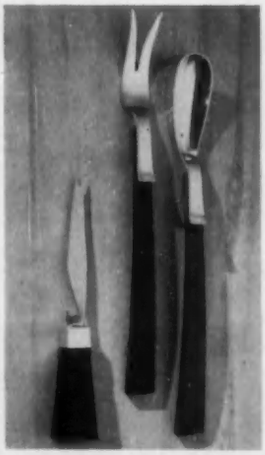
7. Designed by John Keal for Brown-Saltman: Upholstered chair with Tanguille finish; coffee-desk table — mahogany with Tanguille finish; four-in-one table: three slide-in tables in one end table—mahogany, Tanguille finish.
8. Stoneware—covered jar; light gray glaze with painted bands of iron oxide; designer-manufacturer: John Harding.
9. Town and Country—bar knife, bottle opener, bar spoon; sterling silver and ebony; designer-manufacturer: Allen Adler.
10. "Scandia Hearth"—heavy-gauge steel, finished in porcelain enamel in any color; designer: Thorlief Petterson; manufacturer: Scandinavian Art Metal.
11. Stool—walnut, Thaibok silk; designer-manufacturer: Sam Maloof.
12. Cabinet—walnut, no legs, felt on corners; by Milo Baughmann for Glenn of California.



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13. Steel frame open-arm chair—upholstered foam rubber—fabric by Alexander Girard; designed by George Nelson for the Herman Miller Furniture Company.
14. Chair — walnut with black metal; designer-manufacturer: Andrew Nowina-Sapinski.
15. "Giarretto chair"—metal legs, foam seats, plastic insert; designer-manufacturer: R. R. Giarretto.

1

California design . . .

The second California Design exhibition, organized by The Pasadena Art Museum, under the direction of Clifford Nelson, featured three hundred items in the field of home furnishings emphasizing the importance of good creative design in objects available on the market today. All items are either designed or manufactured in the Los Angeles area. Included are examples of furniture, floor coverings, woven fabrics, printed fabrics, wall coverings, lamps, accessories, ceramics, tablewares, kitchen and cleaning equipment, household appliances, toys, gadgets and a few miscellaneous items.

All objects displayed are in some form of production. If not produced in quantity, they are available on order either from the craftsman or his representatives. The purpose of the exhibition was to grant due recognition to those designers, manufacturers, and retailers who successfully met their obligation to consumers. It is hoped that the exhibition has familiarized the buying public with well-designed objects and created a demand for them. The selection was made on the basis of function and visual appearance.

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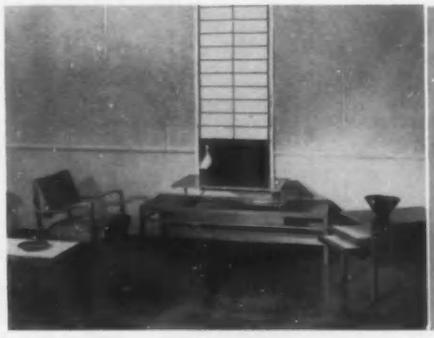

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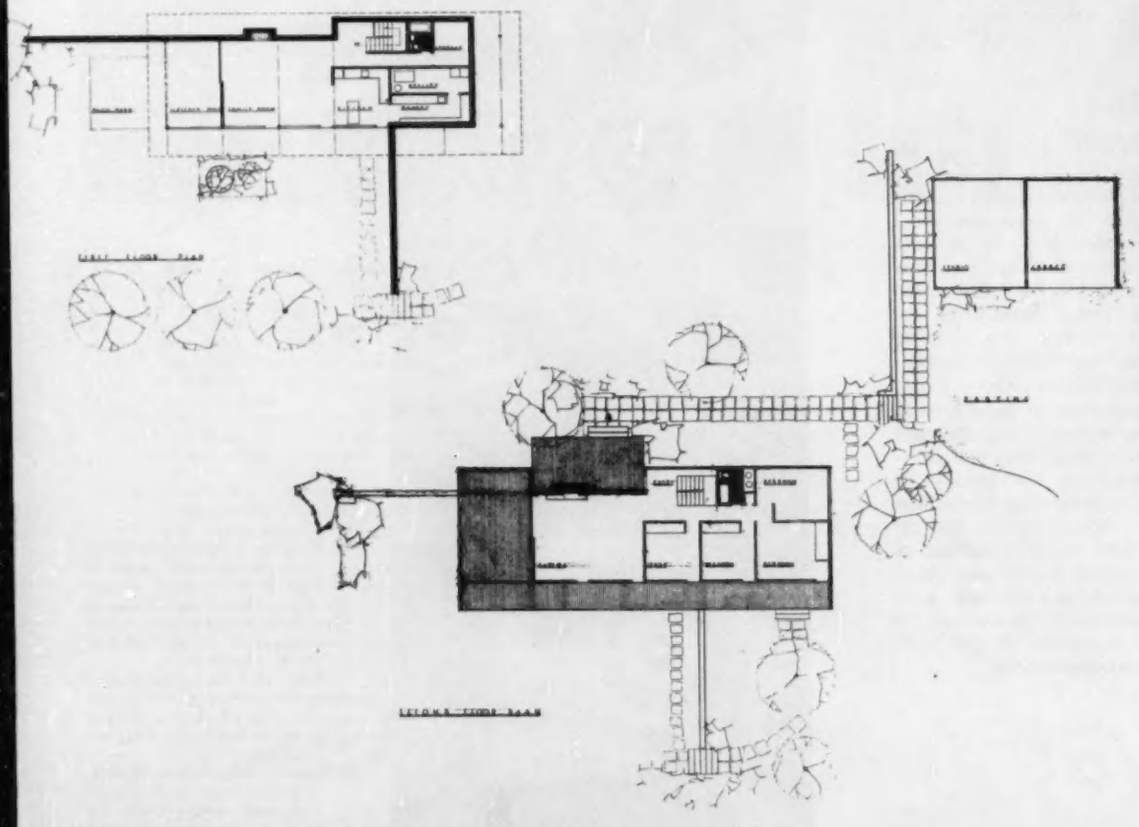
1. Chest and night stand—white plastic top, turquoise lacquered birch drawers, black square-tubing steel frame. Designed by Donald Bates and Jackson Gregory, Jr. for the Vista Furniture Company.
   Table and four stools—rattan and black wrought iron, cotton-covered foam rubber pads. By Danny Ho Fong for Tropi-Cal.
2. Walnut desk and chair—Designer-manufacturer, Sam Maloof. Tray and candle holder by Kipp Stewart and Stewart McDougall for Ability Products. "Marbles," glass fabric by Eric Erickson; manufactured by Glass Fabrics and Eric Hand Prints.
3. Executive desk and chair designed and manufactured by Feldman-Selje Corporation.
4. Designed by Robert E. Brown for Brown Jordan Company: Dining table—tubular aluminum with Marba Rok or glass top; Square lamp table—tubular aluminum with baked enamel finish with Marba Rok or glass top; three-place sofa, tubular aluminum frame, baked enamel finish, laced plastic inside frame and foam rubber cushions.
5. Stacking chairs — naugahyde, interlocking for mass seating; by Charles Eames for Herman Miller Furniture Company.
6. Ottoman—steel frame, foam rubber, plastic upholstery; low table—steel frame, stained ash top. Designer-manufacturer: Van Keppel-Green.

house

by
Le Roy Binkley, architect

The site in a gentle hill with an excellent view of rolling countryside to the south and to the west. The area was excavated in order to increase the size of the building site,



PHOTOGRAPHS BY NOWELL WARD & ASSOCIATES

giving the first floor a close relationship with the ground and at the same time making a level terrace to the south of the building.

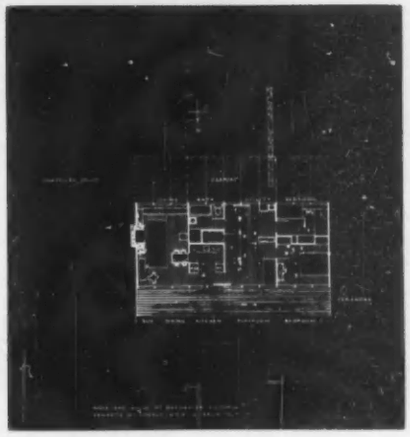
The two stories on the south of the house are floor-to-ceiling glass. The upper level takes on the appearance of cantilevered glass on top of the lower level, which has a protected dug-in appearance. A massive reinforced poured-concrete retaining wall shelters the terrace to the east. The structure is of modular post and beam construction on twelve-foot centers. The upper level has a wood floor on joist, while the lower level has a brick masonry floor in grade.

The north and end walls of the upper level are built of diagonal cypress siding over diagonal sheathing. As the diagonals are opposite to one another, a truss action is developed, increasing the bracing strength. Beams cantilever over the posts, and the roof rests over the beams; hence, the upper level has an interesting, floating quality.

Black and white dominate the entire structure, the cypress has been given a dark stain, and the reinforced concrete walls are painted white. Some oak given a natural stain has been used on the interior. Furnishings are predominantly black and white with some color accents.

The living room and playroom are divided by a service core containing a bathroom, shower recess, storeroom and kitchen. Two bedrooms are separated by a storage wall. All rooms, except the second bedroom, open to a verandah which faces due north with an excellent view of the countryside. All facilities are built-in.

The house is oriented to the view through its 11-foot glass wall. Construction is glass, wood, and asbestos cement; timber frame with asbestos cement for exterior lining and lining boards and fibrous plaster lining for the interior.



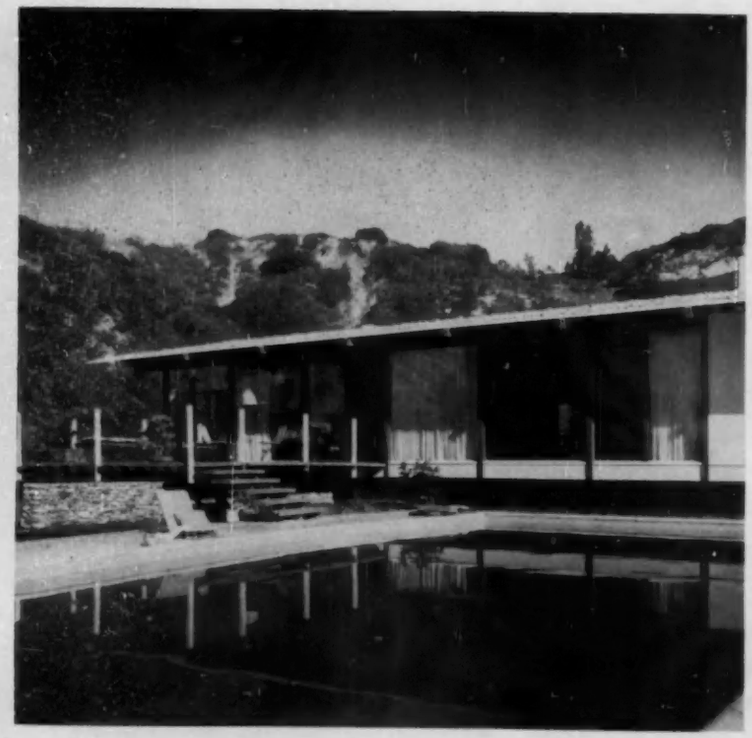
WEEKEND HOUSE IN AUSTRALIA

BY KENNETH McDONALD, ARCHITECT

PHOTOGRAPHS BY WOLFGANG SIEVERS

PHOTOGRAPHS BY GEORGE DE GENNARO

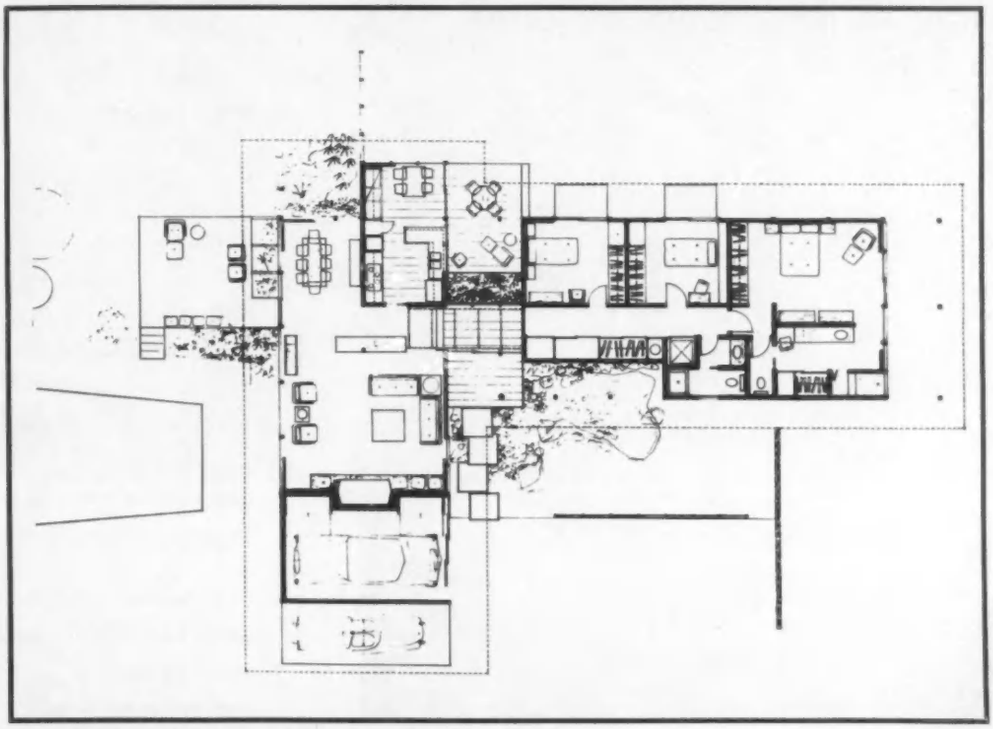
HOUSE DESIGNED BY RICHARD DORMAN AND DAN MORGANELLI, ARCHITECT



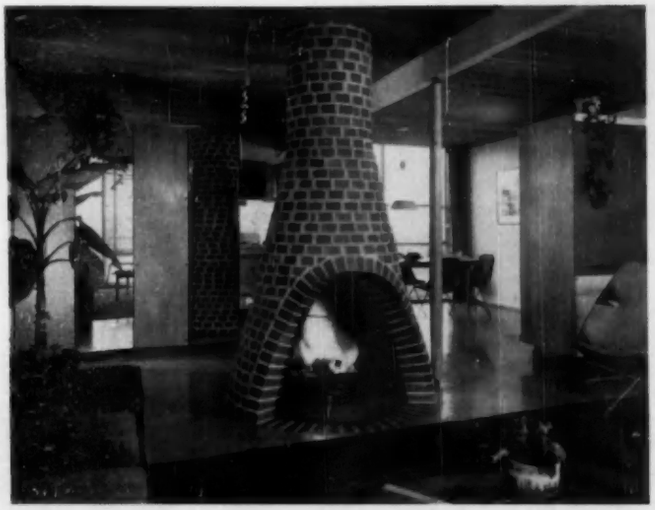
The site imposed a three-level solution in order to take advantage of the slope and to maintain enough area for a pool. The clients wished to create a feeling of great space by utilizing the natural growth surrounding the site on steep slopes. The site plan made it possible to retain great privacy, and yet, large glass areas could be used to capture the beauty of the natural foliage. The house covers 2,200 square feet of livable area, garage excluded. As it was designed to accommodate frequent entertaining, it was necessary to plan assigned areas for conversational groups. The relation of the social areas to the patios has made this possible.

The family consists of parents and a small child which made necessary a separation of acttivity and sleeping areas which were divided by an entry loggia. A rock pool is the focal point of this "Bi-Space" planning at the entry court and the door is accessible by large stepping slabs over the water.

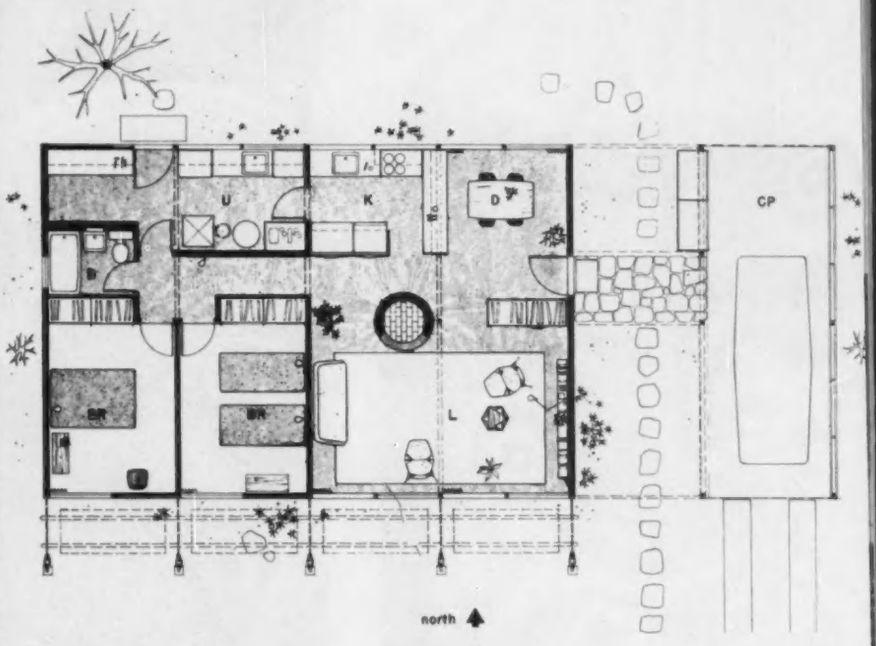
Structurally, the house is on a 7'-0" beam module utilizing 4" x 16" beams which are tapered to 8" at the eaves. Longitudinally 4" x 8" beams pick up the roof beams on 4" x 6" posts to give it a true post and beam framing system. The roof framing is gabled with all beams continuing past the gabled ends; this together with the tapered beams and a black, white, and beige motif creates a contemporary house with an oriental atmosphere.



LANDSCAPE ARCHITECT, ROBERT VAN HERRICK CARTER



PHOTOGRAPHS BY DEARBORN-MASSAR



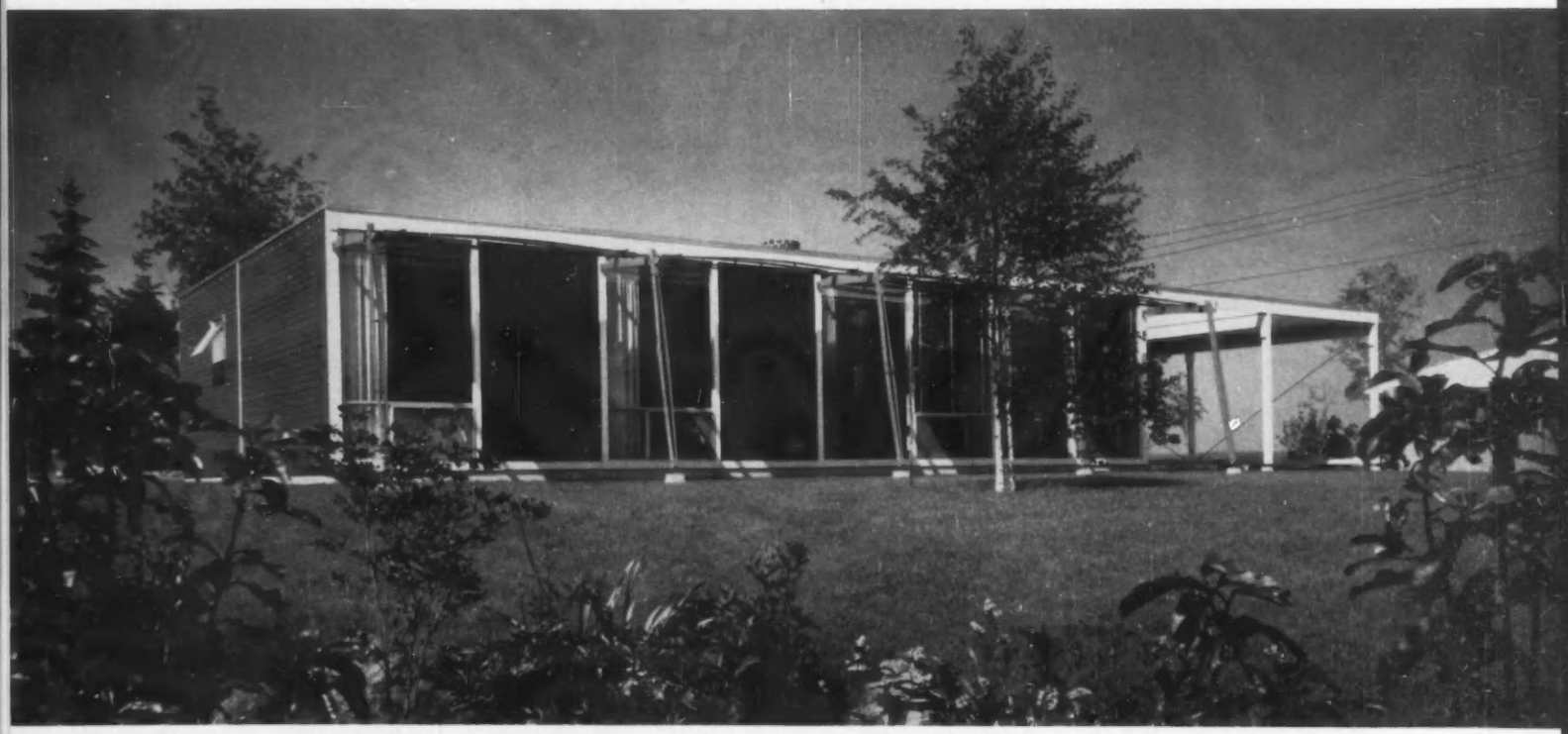
This house was planned as a simple, pleasant background for living which could be maintained with ease and convenience. It is compact, economical to build, to heat, and to operate.

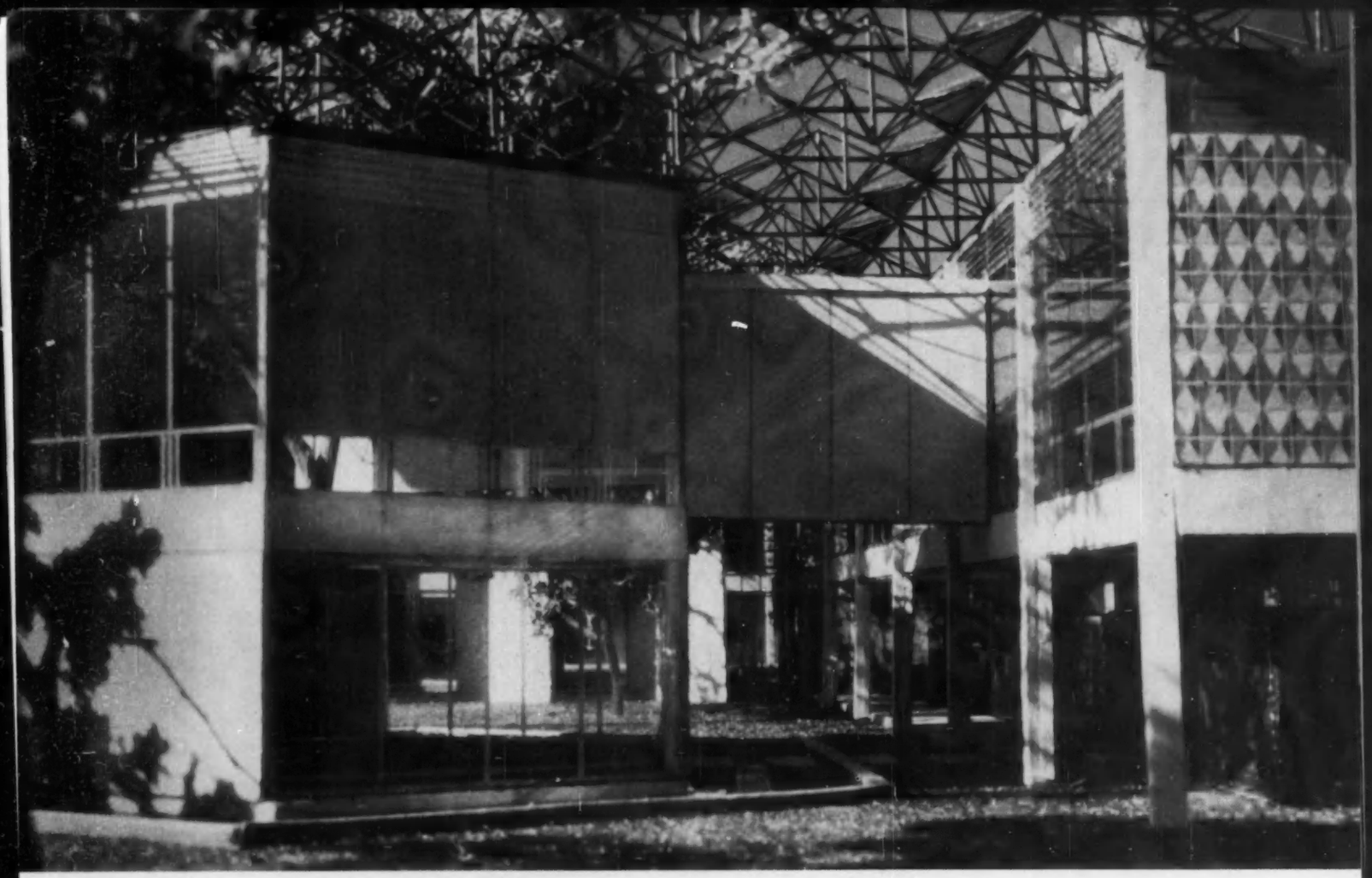
The site is generally level, situated at the top of a hill, with principal views to the south and northeast. The street approach is from the south which is also the storm wind side. The main entrance is on the usually sheltered east side between the carport and the house. In plan, the eastern half is one large space for food preparation, dining and living, divided only by cabinets and a conical brick fireplace. The western half contains a laundry and utility room adjacent to the kitchen, a bath, and two bedrooms.

The roof is flat, of joist construction, resting on beams ten feet on centers. Exterior wall panels, all non-load bearing, are either insulating or plate glass, or opaque panels of Cemesto board or cedar siding over insulation and plaster board. Interior partitions are standard 2" x 4" studs with plaster board finish. Ceiling is ½" x 4" cedar. The floor is dark blue-gray oxychloride cement terrazzo, except for the bedrooms which are carpeted; cabinets are gum plywood with dark brown panels of tempered, pressed wood, or doors painted a dark blue-gray.

Sun protection for the south wall is provided by flat sheets of white, Fiberglas reinforced plastic resting free of the house on a contrasting linear structure of bowed, fir strips designed to resist wind and snow loads.

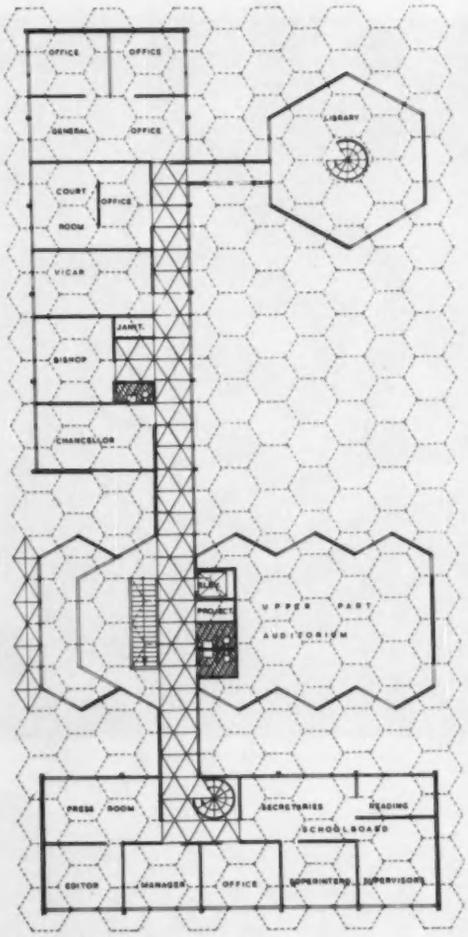
SMALL HOUSE BY WENDELL H. LOVETT, ARCHITECT



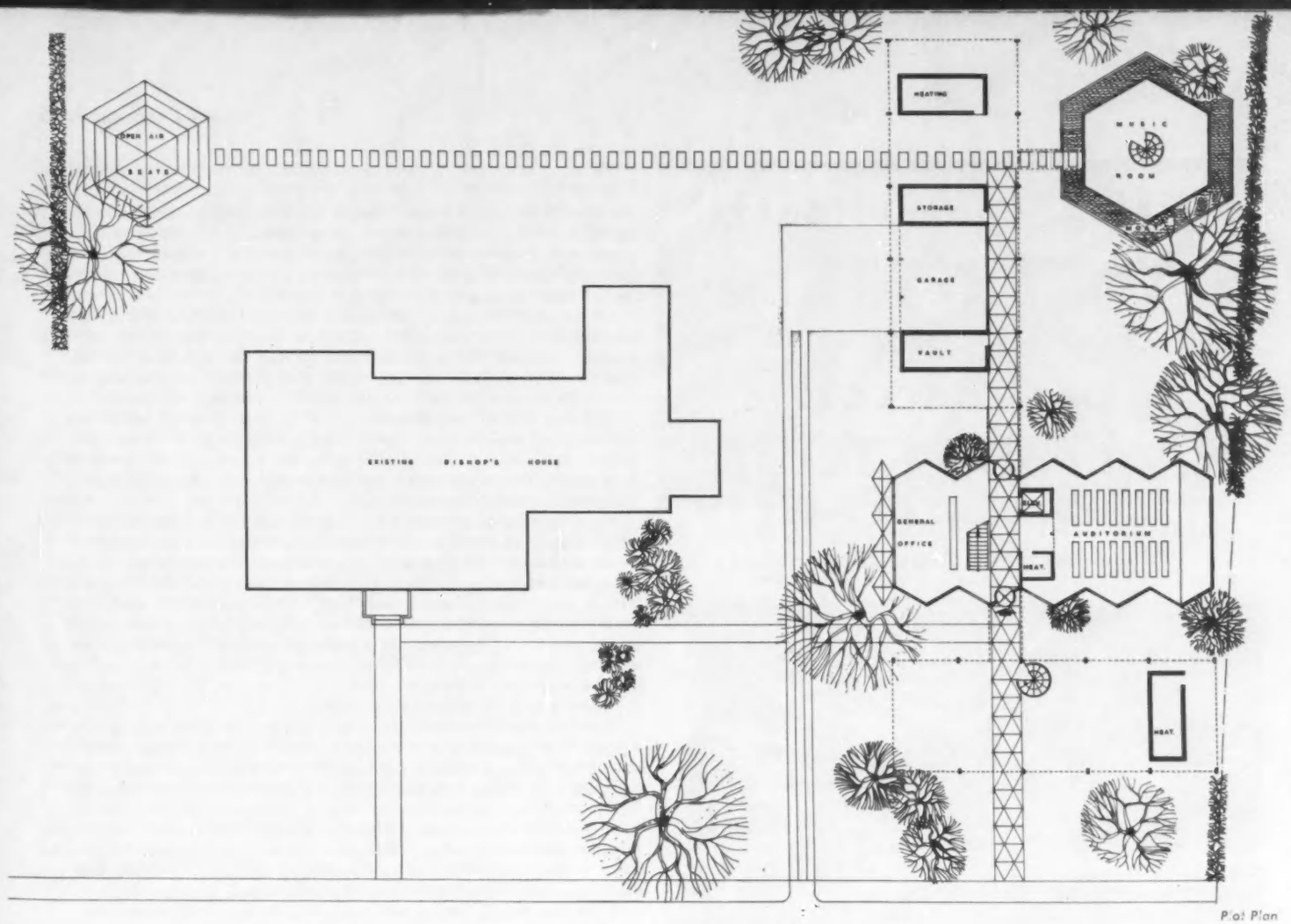


South aspect of the building showing—the positive and negative visual relationship of elements; shadow play; organic harmony; the effect of the space frame as the integrating architectural force.

West aspect showing the contained garden, designed for informal meetings and contemplation. A dense, tropical growth separates the garden from the cemetery.



First Level Plan



Plot Plan

RELIGIOUS BUILDING

PROJECT:

Office Building for the Diocese of Lafayette, Lafayette, Louisiana to house various separately functioning but interrelated religious organizations and to serve as a meeting place for priests and laymen.

SITE:

A space tightly defined by the Cathedral to the north, Bishop's residence and garden to the east, cemetery to the west and private residence to the south. A space modulated by large trees, sub-tropical plant growth, bamboo and tangled vines. A space in which one is made aware of the large mass of the Cathedral, the smaller but strongly defined Bishop's residence and the delight of the aging informal surrounding gardens.

CONCEPT:

Due to the character of the site and the pleasantness of the garden, the design approach was to integrate the office building with the garden. The building was then thought of in terms of elements spatially related as to function and unified and regulated by an overall horizontal space frome to provide a total architectural group. The constructed volumes are lightly supported above the ground to allow the garden to flow in and around the architecture, maintaining privacy, and complementing the positive and negative visual relationships of the total articulation.

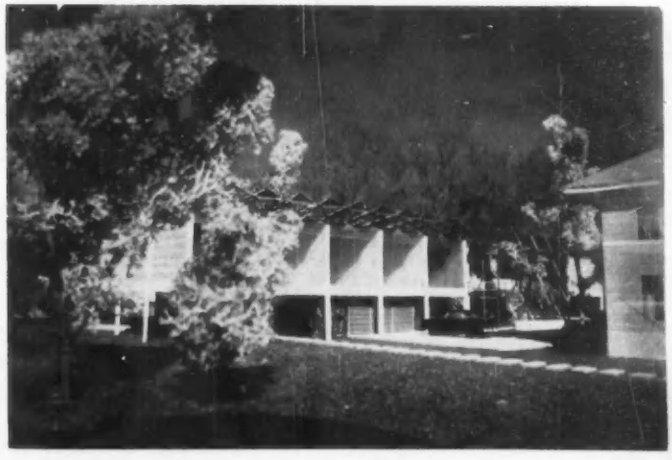
The space frame through which the trees penetrate provides the structural system for the room and carries shade panels and vines. The organic configuration of the space frame, accentuated by the attendant growth, completes the continuity of the enveloping garden.

As a whole, a pattern is established by relating the inert elements to punctuate the growth and change of nature, defining and enriching the peculiar beauty of the site, and expressing through the treatment of space that which is the sum total awareness of our time, to heighten the sensitivity of man in terms of thought.

Architects: **NEIL NEHRBASS, VICTOR PRUS**

Space Frame: **JEFFREY LINDSAY & ASSOCIATES**

The proposed office building showing ceramic tiled end wall; vertical space-frame trellis; shade panels along edge of space frame; relationship between exisiting Bishop's residence and new building.



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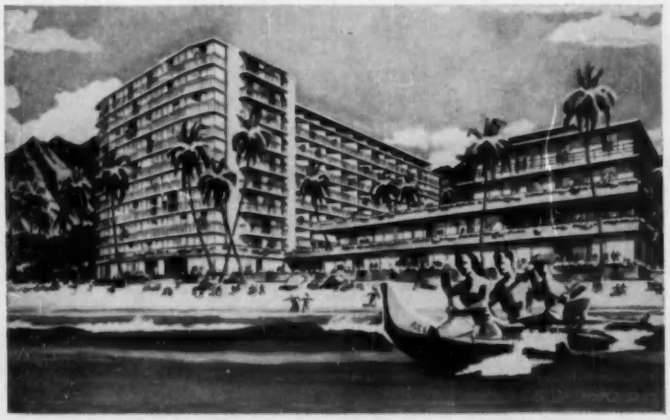

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MUSIC

(Continued on page 12)

has been built up, in large part by the so-called composers themselves, a feeling that there is something sacred and apart about anyone who attempts to write music. According to this theory, the mere fact that a man chooses to put notes on paper automatically makes him a composer and entitles him to a hearing."

Alas, such is the way of the world! The mere fact that a man is a member of a community which proclaims its superiority to the world around it inclines him to believe that his own sacredness is not less than the sacredness of the community whose doctrine he expresses. It must be pleasant to feel that you have the numbers, as well as the weight and bulk of prejudice on your side. Men of good faith have been racked and burned, impaled on the contempt of stern committees and doused with stinking print for holding or for denying such beliefs. Mr. Goldberg himself has conducted university classes designed to produce music critics.

Mr. Goldberg concludes: "There is no way, of course, of telling what music is really like until it has been performed and submitted to an audience. But the lot of the contemporary composer would be a happier one if the composers did a little more self-searching before demanding a public hearing, and if performers and promoters would apply the gauge of talent to music before inflicting it on the public. . . Things would be better all around if more discretion were excercised in these matters. Talent can afford to wait; where there is no talent it doesn't matter."

Let the ripe fruit wither on the stalk.

Turn the argument around and apply it to the music critics. Try it from a different angle and ask yourself how many years an undeniably talented composer must usually wait before performers and promoters get around to looking at his compositions, let alone offering them to a public hearing. Listen to the unceasing chorus of hatred music critics of all eras have directed at the very souls of talented composers, while untalented composers receive from the same critics the benison of conformity. If sinners are to do self-searching, what is to be demanded of the saved?

But before the legions of composers whom I have just rescued from the fire get around to chairing me through the streets, let me add that, in my opinion, Mr. Goldberg is, broadly speaking, not wrong. Every so often I lay back my head to meditate which composition that has been performed by devoted musicians for Evenings on the Roof or the Monday Evening Concerts was the worst. Looked at from so low down, none of the recent efforts can compete. Inept though some of them have been, they did display a certain public manner. I am thinking of Klebe and Stockhausen; Togni and Nono I did not hear. The two I did not may have been much better than the two I did hear. Mr. Goldberg, grievously offended, condemns all four together. The two I heard, though ill-designed, were not crude. The composer in each case knows how to balance a teacup.

As I meditate, there slink out of the lower depths of recollection several pieces, in particular three, that for maladroitness I have not heard equalled. Only one was by a local composer. The second, a quartet seldom in four true parts, was by an Austrian, a prodigy at the age of seven, whose talent may at that age have become fixed. The third was a piano quintet by the late composer-conductor Pfitzner. Each was the non-radical work of a professional composer, member of no college faculty, earning his living by producing music.

The audiences of these concerts do come, after all, to inform themselves about new music. Who is to say that such and such a composer, who has somewhere won a hearing, is not worth our attendance? We all do, and we may be as often wrong as right. The young local composer who disturbed me momentarily from concentration by stamping out during the performance of the Stockhausen was himself author of the last work previously stamped out on, when the stamper was the head of the University of Southern California Department of Composition. I remarked that one local American composer sets a bad example by walking out on another local American composer. He said the music had made him sick at his stomach. I have not been told the physiological effect of the Stockhausen *Kontrapunkte*. Are we to rely on local bootheels, which can only remind us that the music most abused at a first hearing has been often the best? Are we to have no choice, no selection, no criticism? Are we indeed to have no program-making? The Golden Age of any prolonged concert series is always at some other time.

Like a work of art, any program reflects the program reflects the program-maker. Now my criticism of Lawrence Morton as a maker

of programs would not be that he disregards the audience but that he pays it far too much notice. He is always trying to think for it. Though he wishes to educate it, he is always doubtful how it will respond. He reminds me of a composer who complained that her work was not accepted as modern, although she put a lot of dissonance in it. He has given us a-plenty the contemporary equivalents of Reger, Scriabin, and Vincent D'Indy but no real shockers—not the aged Ruggles or the elderly Varese, or Harry Partch, or *musique concrete*, or Cage, or the *Concerto for 12 Radios and 24 Performers*, or any nasty mucker he might have picked up on his lonesome in a back alley, far from the current critical magazines. Several composers whom I admire he does not care for and denies me. To compensate he has given me Gesualdo, Monteverdi, Josquin, Machaut, and a glorious run of Bach cantatas. He has turned up some memorable programs.

If he will compile the statistics of the past two seasons, he will observe some interesting facts. Nineteenth century music has been nearly unrepresented. American music and music by local composers have been seriously curtailed. Solo instrumental music has been reduced to an interjection. The keyboard literature has been set aside. If anyone can think of a person competent and able to replace him, please let me know; I have found none.

Except Shakespeare, *Euphuism*, the temporary new art of Shakespeare's earlier lifetime, has vanished with its authors, as nearly unreadable as the fictions that mourn in modern literary magazines. A present-day equivalent of *Euphuism* is the twelve-tone movement among composers which follow not the examples of Schoenberg, like any great master difficult to imitate, but the divergent, contrary, and confusing example of Berg and Webern, both more limited and substantially less decided composers than Schoenberg. Of such sort is the *Kontrapunkte No 1* by Stockhausen that Mr. Morton not altogether happily felt called on to defend at the concert of February 20, and the piece by Rolf Lieberman, having interpolated Baudelaire poems recited by Vera Zorina, that Mr. Mitropoulos lately wished on the radio audience.

The Stockhausen lays out twelve-tone cliché in a design resembling that of Arp's well-known *Dog Baying the Moon*—little dog, little moon, little ladder, little spots of color, over and over as if such a thing could not be done too often. The rhythm consists of the asymmetrical drifting of figures around fixed points that is a commonplace of amateur improvisation. The harmony-melody wriggles out of an expanding wedge, six notes up and down ending at the high point. The whole idea can be formulated in a simple diagram. The Lieberman has not these virtues. It is the sort of frenetic beating around impotence using the latest international dog-latin that only becomes the more conspicuous by setting in, while failing to incorporate, some spoken passages. A more successful example is Copland's *A Lincoln Portrait*.

Any new work can be shined up to catch the light, if well placed in a program. On the evening of February 20 Mr. Morton placed his Stockhausen as the third in a sequence beginning with a bit of inconsequential amusement by Stravinsky, *Les Berceuses du Chat*, immediately followed by the light, short, charming *Goethe-Songs* of Dallapiccola. Compared with the easy work of masters, the serious work of Stockhausen could only appear barren. The programming was at fault. One reason was the requirement by Mr. Goldberg that all novelties must be programmed during that section of the evening when he can be present. Since it is a long-established agreement that the programs will defer to Mr. Goldberg in this matter, in return for his presence and support, the excuse does not condone the failure of the programming. Excuses never do forgive bad programming. The music suffers and so does the audience.

If I have seemed above to compare the twelve-tone practice with English *Euphuism* and dismiss it, let me now qualify that verdict. Euphuism enriched the most gorgeous period of English literature with many of its most quoted and most cherished jewels. Gongorism, its fellow-practice in Spain, has remained a live element in Spanish art until the present time. There is nothing wrong with the twelve-tone method except a composer's inadequacy to it.

This year we are celebrating the 200th anniversary of the birth of Mozart. We are also repeating, inadvertently, the new musical environment around the year 1756, shortly after the death of J. S. Bach, when Haydn was still in obscurity, when C. P. E. Bach and Mattheson in Germany, Tartini and Padre Martini in Italy, Rameau and Schobert in France, besides a quantity of now forgotten operatic tunesmiths, effectively governed the contemporary musical fashion. It was a

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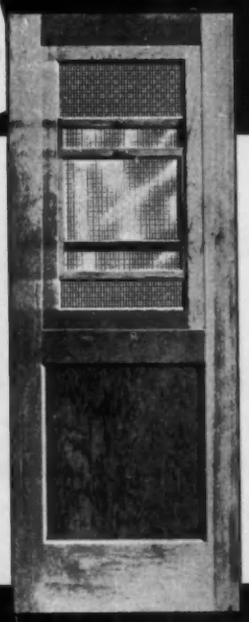

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deadly period for new music, and so, for similar reasons, is the present. It did not last nor will this.

As for the meeting on February 27 to discuss Mr. Goldberg's article. Some 200 interested citizens attended, including some dozen local composers and Mr. Stravinsky, all of whom have been represented on these programs. The talks and discussion were friendly, no personalities bruised. A good deal was said about "communication," which appears to be the responsibility of a composer to make himself understood. No one mentioned that communication requires an adequate receiver or willingness to dial the correct wave-length. Several sincere folk rambled about the need of hearing a piece of music many times in order to understand it. The multiple of inadequate hearings will still be inadequate. Any work, regardless of prejudice, should be listened to so thoroughly the first time that, except to check details or for renewed pleasure, it need never be heard again. It was also claimed that modern music has lost touch with the public, an assumption which, as one looked around that audience, did not seem discouraging.

J. O. B.

JOB OPPORTUNITY BULLETIN

FOR ARTISTS, ARCHITECTS, DESIGNERS AND MANUFACTURERS

Prepared and distributed monthly by the Institute of Contemporary Art as a service to manufacturers and to individuals desiring employment with industry either as company or outside designers. *No service or placement fee is charged to artists, architects, designers, or companies.*

J.O.B. is in two parts:

I. Openings with manufacturers and other concerns or institutions interested in securing the services of artists, architects or designers. We invite manufacturers to send us descriptions of the types of work they offer and the kinds of candidates they seek. Ordinarily the companies request that their names and addresses not be given.

II. Individual artists and designers desiring employment. We invite such to send us information about themselves and the type of employment they seek.

Please address all communications to: Editor, J.O.B., Institute of Contemporary Art, School of The Museum of Fine Arts, 230 Fenway Street, Boston, Mass., unless otherwise indicated. *On all communications please indicate issue, letter and title.*

I. OPENINGS WITH COMPANIES

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HEATING, AIR CONDITIONING

(55) Water Heaters, Electric: Brochure, data electric water heaters; good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

(267a) Write for free folder and specifications of "Firehood," the conical fireplace, designed by Wendell Lovett. This metal open hearth is available in four

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SUMMER SESSIONS

June 25 - Aug. 4; Aug. 6 - Sept. 1

Numerous courses will be offered in all divisions of the University—graduate and undergraduate.

Faculty includes many distinguished professors. Organized social, cultural, and recreational activities. Comfortable rooms available on and near the campus. Summer climate is delightful.

For BULLETIN, write to Dean of Summer Session, University of Southern California, Los Angeles 7.

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June 25 - August 4

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members of sales management and customers.

V. RADIO-TV: Large, well-established Mid-west manufacturer with outstanding company design department has several full-time positions. Candidates from Chicago, Mid-west area preferred.

1. *Furniture Designer* who knows traditional furniture design and manufacture.
2. *Graphics Designer* to share with present graphics designer responsibility for designing company printed materials etc. Young man preferred.
3. *Home Fashion and Color Consultant* to relate style and color trends of home fashion field to new and future company products and to make recommendations for selection for mass market colors and finishes for new company products. Prefers woman experienced in field.
4. *Product Designer:* Prefers candidates with several years' industrial design experience preferably in radio-TV, although such is not required.

W. TEXTILE SCHOOL DIRECTOR: Unusually attractive opportunity for a dynamic man or woman with broad experience in teaching textile design, product design development, design or styling consultation, and with administrative ability.

X. TWO-DIMENSIONAL DESIGNERS: Large manufacturer of institutional and fine vitrified china in Western Pennsylvania has two staff openings in well directed design department for imaginative, trained designer. Principal emphasis on decoration in 4 separate product lines, with other activity such as shape design, packaging, displays, etc. Salary commensurate with capacity and experience.

Y. TYPE FACE DESIGN DRAFTSMAN: For manufacturer of photographic typesetting equipment. Artist to make master drawings of printing type faces and create new type face designs. Salary commensurate with experience.

Z. WALLPAPER DESIGNER: New England manufacturer of wallpaper wishes to develop free-lance design sources. Two-dimensional designers in New England or New York area wishing to qualify should apply to Editor, J. O. B.

II. ARTISTS AND DESIGNERS SEEKING EMPLOYMENT

The Institute does not necessarily endorse the following individuals, who are listed because they have asked the Institute to help them find employment.

A. ARCHITECT: B. Arch., Univ. of Pennsylvania; Master of Landscape Architecture, Harvard Univ.; member of Honorary Fraternity in Architecture; traveling fellowship in Europe. 2½ year's experience in architecture and landscape. Desires position in architectural firm. Prefers Pacific Northwest, San Francisco, western U. S. or Canada. Male, age 25, single.

B. ARCHITECT: Graduate, Rome; engineering training, Berlin, C.I.A.M. Extnsive experience in advanced architectural design and city-planning, Europe and South America. Specialization: Sun-control. Lecturer at South American and U.S. universities. Speaks 7 languages. Seeks university teaching position. Male, age 55, married.

C. ARCHITECTURAL DESIGNER: B.S. in Architecture, Univ. of Notre Dame, 1949. 6½ years' experience with Mid-west architectural firm in design, presentation, models, working drawings, supervision and specification writing. Desires position with firm or organization in allied field in San Francisco, Los Angeles area. Male, age 30, single.

D. ARTIST-DESIGNER: B.S.I.E., Ohio State; 3 years, Boston Museum School. 4 years industrial experience, creative product and display design. Exhibited nationally. Seeks visual design position either in design research with progressive company or teaching experimental design in university or design school. Male, age 32, married. Willing to relocate.

E. ARTIST-DESIGNER: B. Mus., Immaculate Heart College, 1949. Studied art under Sr. Mary Corita. Experience as: Assistant to Director, American Gallery; fabric decorator; arts and crafts teacher; designer of catalogue covers. Desires responsible position in gallery or museum or field of fine art. Prefers Los Angeles area. Female, age 27, single. Mary Sinclair, 1928 N. Western Ave., Hollywood 27, Calif.

F. ARTIST-NATURALIST: Attended Inst. of Technology and Horticultural College in Koestritz; Academy of Arts in Leipzig; Academy of Applied Arts in Dresden. Many years experience: botanical & biological illustrations, writing, lecturing, and directing nature study, art forms in nature and related projects for museums etc. Present connection too

narrow in scope. Seeks position as botanical artist, naturalist and/or instructor. Prefers South, West Coast. Male, age 55, married.

G. ARTIST-TEACHER: B.F.A., 1955, California College of Arts and Crafts. Member of National Serigraph Society, San Francisco Art Association and Bay Printmakers Society. Has had one-man shows and exhibited nationally. 3 years' experience teaching communications courses, silk-screen, painting, drawing and design, and crafts. Seeks teaching position on college level. Male, age 26, married.

H. ARTIST-TEACHER: B.F.A. Washington Univ. School of Fine Arts, 1948; M.F.A., Cranbrook Academy of Art, 1951 (major: painting and design). Member of College Art Association of America. 7 years' teaching experience; 5 years' head of college art department teaching survey of art, painting, drawing, basic design, ceramics, commercial art, and elementary teacher's art. Seeks position in university or college as teacher of painting drawing and basic design. Available summer, 1956. Male, age 38, married. Willing to relocate.

I. ARTIST-TEACHER: Attended California School of Fine Arts. 4 years' research in creative, exploratory and experimental approaches to painting and sculpting. Prefers teaching and working with children or mental patients. Male, age 37, married. Willing to relocate.

J. ARTIST-TEACHER: B.A., Wesleyan Univ., M.F.A. in studio and art history, Univ. of Iowa, 1954. Active exhibiting painter; 3 years' teaching experience. Desires position in college, art school or university teaching studio subjects in conjunction with art history and art appreciation. Prefers position in East. Male, age 30, single.

K. ARTIST-TEACHER: Graduate, Pennsylvania Academy of Fine Arts. Cresson Scholarship to Europe. Studied portrait painting with Wayman Adams. Exhibited nationally. Published design and illustration manuals. Studio teaching experience. Desires position teaching painting or drawing in private school or college. Male, age 47, single.

L. ARTIST-TEACHER: B.F.A., Mass. School of Art, 1950 (Major: drawing & painting). U.S. Navy combat artist, Japan and Korea, 1951-1954. Civilian Arts and Crafts Director at Army bases in Japan, 1954-1955. Seeks teaching position in college, university. Male, age 26, married.

M. ARTS AND CRAFTS, SCULPTOR INSTRUCTOR: B.F.A., Rhode Island School of Design, 1955. 7 years' experience teaching painting, drawing, ceramics, sculpture and handicrafts for organizations and clubs. Male, age 23, single. Willing to relocate.

N. CREATIVE DESIGNER: Graduate, School of Practical Art, Boston, 1953. 2 years' experience as greeting card artist and free-lance designer. Desires free-lance design assignments for greeting cards, note paper, gift wrapping paper, match book covers, book illustration or textiles. Also experienced in lettering. Female, age 24, married.

O. DESIGNER-PLANNER: B.S., Illinois Inst. of Technology, 1952. Training in pre-fabrication and community planning. 4 years' office experience as architectural designer. Prefers position involving active participation in the designing and plannng of new communities. Male, age 26, married. Willing to relocate.

P. DIRECTORS OF DESIGN: Several outstanding, experienced and mature individuals unusually well-qualified to take full responsibility for Product Design in company Design Departments. They are trained in engineering and design. One prefers Mid-west or West Coast; another, the East Coast; the third will relocate anywhere. All inquiries confidential.

Q. FINE ARTS TEACHER: B.S. in Education, 1947; M.A., 1950, Ohio State Univ. 5 years' teaching experience in large university. Has taught drawing, painting, 2 and 3-dimensional design, industrial design, sculpture and jewelry. Exhibited nationally. Available immediately. Male, age 34, married.

R. GRAPHIC DESIGNER: B.F.A., Art Inst. of Chicago; M.S. in Visual Design, Inst. of Design, Chicago, 1951. Experience as graphic designer; 3 years' university teaching. Has exhibited nationally and internationally. Interested in design, art directing, museum work, education, or other positions requiring the highest level of taste, imagination and crafstmanship, in the U.S. or abroad. Male, age 30, married. Reply to Box 706, Chicago 90, Illinois.

S. GRAPHIC DESIGNER: B.F.A., Mass. School of Art, 1953. Silk-screen experience. Seeks permanent or free-lance position, in East, illustrating for book, catalogue and jacket design. Male, age 23, single.

T. INDUSTRIAL DESIGN TEACHER: B.S. in Engineering; B.F.A. in Industrial Design, Univ. of Illinois. Experience with industry; presently teaching Industrial Design. Desires to relocate in institution teaching Industrial Design where professional and general educational standards are high. Male, age 31, married.

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models, black, russet, flame red and white, stippled or solid finish. The Condon-King Company, 1247 Rainier Avenue, Seattle 44, Washington.

(143a) **Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely** worth close appraisal; Nutone, Inc., Madison & Red Bank Rds., Cincinnati 27, Ohio.

(233a) Pryne Blo-Fan: Ceiling "Spot" ventilator. Newly available information describes in detail the principles and mechanics of Blo-Fan, an effective combination of the breeze fan and the power of a blower in which best features of both are utilized. Includes many two-color illustrations, helpful, clearly drawn diagrams, specifications and examples of fans of various types and uses. Blo-Fan comes in three sizes for use in various parts of the house and can also be combined with a recessed light unit, amply illuminating range below. For this full and attractive brochure, write to Pryne & Co., Dept. AA, 140 N. Towne Ave., Pomona, California.

(272a) Radiant Heating Systems and Service: A complete service in the field of Heating and Air Conditioning, Rusherheat, Inc. engineers, fabricates and installs radiant heating systems for residences, terraces, pools, commercial and industrial applications. This company is in a position to be neutral in the usual controversy of radiant heating and air conditioning versus warm air heating and air conditioning since it specializes in both fields. Rusherheat, Inc., 920 No. La Brea Ave., Inglewood, California. Phone: ORegon 8-4355.

LIGHTING EQUIPMENT

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or relamp; exceptional builder and owner acceptance, well worth considering.— Prescolite Mfg. Corp., 2229 4th Street, Berkeley 10. California.

(782) Sunbeam fluorescent and incandescent "Visionaire" lighting fixtures for all types of commercial areas such as offices, stores, markets, schools, public buildings and various industrial and specialized installations. A guide to better lighting, Sunbeam's catalog shows a complete line of engineered fixtures including recessed and surface mounted, "large area" light sources with various, modern diffusing mediums. The catalog is divided into basic sections for easy reference. — Sunbeam Lighting Company, 777 East 14th Place, Los Angeles 21, California.

(255a) Lighting Equipment: Skydome, basic Wasco toplighting unit. The acrylic plastic dome floats between extended aluminum frames. The unit, factory assembled and shipped ready to install, is used in the Case Study House No. 17. For complete details write Wasco Products, Inc., 93P Fawcett St., Cambridge 38, Mass.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, down

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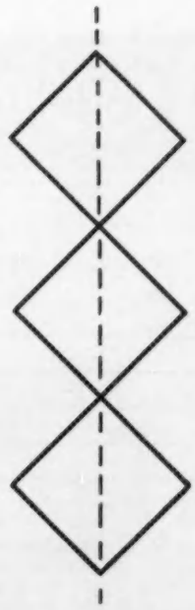

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PAINTS, SURFACE TREATMENT

(160a) Mosaic Clay Tile for walls and floors—indoors and out. The Mosaic Line includes new "Formfree" Patterns and Decorated Wall Tile for unique random pattern development; colorful Quarry Tile in plain and five "non-slip" abrasive surfaces; and handcrafted Faience Tile. The Mosaic Tile Company, 829 North Highland, Hollywood 38. HOllywood 4-8238.

(213a) Gelvatex Coatings: "First of the vinyl emulsion paints"—These paints have proved their outstanding durability in England, Africa, Canada, France, Australia, New Zealand. Available for all surfaces in wide range of colors. Advantages: lasts up to 7 years or longer; may be applied on either damp or dry surface; dries in 30 minutes; flows on in 25% less time; not affected by gasoline, kerosene, lubricating oils or greases; highly resistant to acids, gases, sun, salt air, smog. Gelvatex film lets surface breathe, will not trap moisture vapor, rain cannot penetrate. For informative literature write to Larry Blodgett, Dept. AA, Gelvatex Coatings Corp., 901 E. Vermont, Anaheim, Calif.

SASH, DOORS AND WINDOWS

(202A) Profusely illustrated with contemporary installation photos, the new 12 page catalog-brochure issued by Steelbilt, Inc., pioneer producer of steel frames for sliding glass doorwalls and windows, is now available. The brochure includes isometric renderings of construction details on both Top Roller-Hung and Bottom Roller types; 3" scale installation details; details of various exclusive Steelbilt engineering features; basic models; stock models and sizes for both sliding glass doorwalls and horizontal sliding windows. This brochure, handsomely designed, is available by writing to Steelbilt, Inc., Gardena, Cal.

(356) Doors, Combination Screen-Sash; Brochure Hollywood Junior combination screen metal sash doors; provides ventilating screen door, sash door; permanent outside door all in one.—West Coast Screen Company, 1127 East Sixty third Street, Los Angeles, California (in 11 western states only.)

(256a) Folding Doors: New catalog is available on vinyl-covered custom and standard doors. Emphasizes their almost universal applicability. Folding doors eliminate wasteful door-swing area, reduce building costs. Mechanically or electrically operated. Modernfold Doors Inc., 3836 E. Foothill Blvd., Pasadena 8, California.

(273a) Jalousie Sash: Information and brochure available. on a louvre-type window which features new advantages of design and smooth operation. Positive locking, engineered for secure fitting, these smart new louvre windows are available in either clear or obscure glass, mounted in stainless steel fittings and hardware with minimum of working parts all of which are enclosed in the stainless steel channel. (Merit specified for Case Study House #17.) Louvre Leader, Inc., 1045 Richmond Street, Los Angeles 45, Calif. Phone: CApitol 2-8146.

(210a) Soulé Aluminum Windows; Series 900: From West's most modern alumiliting plant, Soulé's new aluminum windows offer these advantages: alumilite finish for longer wear, low maintenance; tubular ventilator sections for maximum strength, larger glass area; snap-on glazing beads for fast, permanent glazing; Soulé putty lock for neat, weather-tight seal; bind-free vents, 90% openings; ¾" masonry anchorage; installed by Soulé-trained local crews. For information write to George Cobb, Dept. BB, Soulé Steel Company, 1750 Army Street, San Francisco, Calif.

(274a) Sliding Wardrobe Door: Dormetco, mfrs. of Steel Sliding Wardrobe Doors, announce a new type steel sliding wardrobe door, hung on nylon rollers, silent operation, will not warp. (Merit specified for Case Study House #17.) Available in 32 stock sizes, they come Bonderized and Prime coated. Cost no more than any good wood door. Dormetco, 10555 Virginia Avenue, Culver City, California. Phone: VErmont 9-4542.

SOUND CONDITIONING

(263a) Acoustical Systems: Non-exposed accessible suspension system for acoustical tile. Flexible, easily installed, low-cost maintenance. Brochure contains specifications, drawings may be obtained from Accesso Systems, Inc., 4615—8th Avenue N.W. Seattle 7, Washington.

(276a) Inter-communication Systems: (Merit specified for Case Study House #17.) All type panels and systems for residential use, office or industrial. Write for information, Paul Beale, Talkmaster, Inc. (Dalmotron), San Carlos, California.

SPECIALTIES

(249a) Fireplace tools and grates: Profusely illustrated brochure showing firetools, stands and wall brackets, andirons (cast iron), grates and standing ashtrays. Merit specified for Case Study House No. 17. Write to Stewart-Winthrop, Dept. AA, 7570 Woodman Ave., Van Nuys, Calif.

(152) Door Chimes: Color folder NuTone door chimes; wide range styles, including clock chimes; merit specified CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(252a) Stained Glass Windows: 1" to 2" thick chipped colored glass embedded in cement reinforced with steel bars. A new conception of glass colored in the mass displays decomposing and refracting lights. Design from the pure abstract to figurative modern in the tradition of 12th century stained glass. For brochure write to Roger Darricarrere, Dept. AA, 8030 W. 3rd St., Los Angeles, Calif.

(977) Electric Barbecue Spit: Folder Rotir electric barbecue spit with seven 28" stainless steel Kabob skewers which revolve simultaneously over charcoal fire; has drawer action so unit slides in and out for easy handling; heavy angle-iron, gear head motor, gears run in oil; other models available; full information barbecue equipment including prints on how to build in kitchen or den. Merit specified CSHouse No. 17.—Rotir Rotir Company, 8470 Garfield Ave., Bell Gardens, Calif.

(271a) Drafting Board Stand: Write for free descriptive folder on versatile drafting board stand. This sturdy, all-position metal stand attaches to wall, desk, table. Swings flush against wall when not in use. Two models to fit any size drafting board. Swivel attachment available. Releases valuable floor space. Art Engineering Associates, 3505-A Broadway, Kansas City 11, Missouri.

(261a) Tempera Product: Descriptive literature on new tempera product now available. Kit form includes formulas and 2 color wheel, charts for perfect mixing and matching. Refill bottles obtainable. Write Code Color Co., 2814 Dunleer Place, Los Angeles 64.

STRUCTURAL MATERIALS

(211a) New Soulé Steel Stud: Major improvement in metal lath studs, Soulé's new steel studs were developed to give architects, builders stronger, lighter, more compact stud than previously available. Advantages: compact open-webb design, notched for fast field-cutting; continuous flanges; five widths; simplifies installation of plumbing, wiring, channel. For steel stud data write George Cobb, Dept. AA, Soulé Steel Company, 1750 Army Street, San Francisco, California.

(207a) Unusual Masonry Products; complete brochure with illustrations and specifications on distinctive line of concrete masonry products. These include: Flagcrete—a solid concrete veneer stone with an irregular lip and small projections on one face—reverse face smooth; Romancrete—solid concrete veneer resembling Roman brick but more pebbled surface on the exposed face; Slumpstone Veneer—four-inch wide concrete veneer stone, softly irregular surface of uneven, rounded projections;—all well suited for interior or exterior architectural veneer on buildings, houses, fire places, effectively used in contemporary design. Many other products and variations now offered. These products may be ordered in many interesting new colors. Brochure available by writing to Department AA, General Concrete Products, 15025 Oxnard Street, Van Nuys, California.

(243a) A new 1955 four-page basic catalog covering fir plywood grades and application data in condensed tabular form has been released by Douglas Fir Plywood Association. The folder, based on revisions stiffening grade and quality requirements as outlined in the new U.S. Commercial Standard for fir plywood (CS45-55), is designed as a quick easy-to-read reference piece for builders, architects, specifiers and other plywood users. The catalog covers such essential data as type-use recommendations, standard stock sizes of Exterior and Interior types, recommendations on plywood siding and paneling, engineering data for plywood sheathing and plywood for concrete forms, minimum FHA requirements, fundamentals of finishing, and applications for specialty products. Sample copies are obtainable free from Douglas Fir Plywood Association, Tacoma 2, Wash.

(275a) Harborite Plywood: The miracle overlaid fir plywood—super-resistant to wear, weather and water, now available in unlimited quantities to the building industry. These large, lightweight panels are easy to handle, easy to work, cut labor and paint costs. Only select Douglas Fir veneers are used, and machine-edged and butted tight. All solid wood—no core voids—no flaws. Waterproof glue makes permanent weld. Resin-impregnated overlay makes perfect paint-holding surface. Write for brochure and information on local dealers, Harbor Plywood Corp., Aberdeen, Washington.

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